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THE JERUSALEM POST WEEK-END MAGAZINE

Yael Aviv and Menahem Silberman in a scene from HEDVA AND SHLOMIK '71, a 12-part TV serial that is Israel's first real "soap-opera." Originally based on Meged's 1953 story of a couple who left the kibbutz, the TV script has only anti-heroes and has raised a storm of criticism, though some find it uncomfortably true to life in places. Philip Gillon interviews director Shmuel Imberman on page 16.

FRIDAY, JUNE 25, 1971

هكذا من الأصل

THE ISRAEL FESTIVAL 1971

PROGRAMME **JULY 17 – AUGUST 23**

THE ISRAEL PHILHARMONIC ORCHESTRA
Conductor: ZUBIN MEHTA
Soloists: Yahli Wagman, piano — Tom Krause, baritone
The Male Choir of the Tel Aviv Philharmonic Choir (conductor: Joseph Friedland), augmented by members of the ZOA House Choir and the Zamir Chorale (N.Y.).
Igor Stravinsky — Monumentum pro Gesualdo Di Venosa
Ami Maayani — "Qumran" — World Premiere
S. Rachmaninov — Rhapsody on a Theme by Paganini
D. Shostakovich — Symphony No. 13 (Babi Yar)
Caesarea: July 17
Jerusalem: July 18 — Binyenei Ha'ooma

★

THE ISRAEL BROADCASTING SYMPHONY ORCHESTRA
Conductor: MENDI RODAN
Soloists: Pnina Salzman, Bracha Eden, Alexander Tamir, Arie Vardi — piano
All Bach Programme
Suite for Orchestra No. 3 in D major
Concerto for piano in D minor — Pnina Salzman
Concerto for 2 pianos in C major — Bracha Eden — Alexander Tamir
Concerto for 3 pianos in D minor — Arie Vardi — Bracha Eden — Alexander Tamir
Concerto for 4 pianos in A minor — all soloists
Tel Aviv: July 20 — Mann Auditorium

★

SPANISH BALLET OF ANTONIO GADES
with the Haifa Symphony Orchestra
Emek Hayarden: July 23
Jerusalem: July 24 — Binyenei Ha'ooma
Tel Aviv: July 25 and 26 — Mann Auditorium
Caesarea: July 27 and 28

★

DIE KAMMERMUSIKER ZURICH
G. P. Telemann — Concerto for 2 Violas and Strings
K. Huber — Concerto per la Camerata
A. Bruckner — String Quintet
Tel Aviv: July 27 — Belt Hahayal
Jerusalem: July 28 — Belt Ha'am
Ein Hashofet: July 29

★

THE BATSHEVA DANCE COMPANY
in a new programme
Haifa: July 29 — Municipal Theatre

★

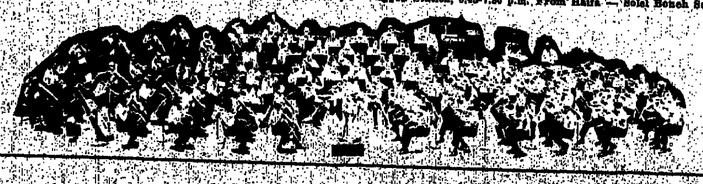
VOCAL SEXTET "LUCA MARENZIO" (ITALY)
Programme: Gastoldi, Vecchi, Rossi, Stravinsky, Kodaly, Pizzetti, Petrassi and Bussotti
Jerusalem: August 1 — Belt Ha'am
Tel Aviv: August 2 — Belt Hahayal
Ein Hashofet: August 3
Ayelet Hashahar: August 5

★

Under the patronage of H. E. Mr. Hansjörg Hess, Ambassador of Switzerland

THE ISRAEL BROADCASTING SYMPHONY ORCHESTRA
Conductor: WILLI GOHL
Soloists: Ursula Buckel, Verena Gohl, Eric Tappy, Kurt Widmer, Raffaele Arie — 240 singers: 4 choirs from abroad and 1 from Israel
M. Seter — Sabbath Cantata
L. V. Beethoven — Mass in C major
F. Martin — "In Terra Pax" (Israeli Premiere)
Jerusalem: August 3 — Binyenei Ha'ooma
Tel Aviv: August 4 — Mann Auditorium
Caesarea: August 5 — Roman Theatre

Tickets on sale from June 27 at ticket agencies, an evening of performances at the theatre box office, and at the Tel Aviv and Jerusalem Israel Government Tourist Offices. All performances start at 8.30 p.m. except the concert at Caesarea on July 17 — 6.45 p.m. Transportation to Caesarea by "Egged Tours": From Tel Aviv — Kikar Hayarkon, opposite the Hilton Hotel, 6.15-7.30 p.m. From Netanya — Egged Station, 6.45-7.30 p.m. From Haifa — Solel Boneh Square, 6.45-7.15 p.m.



THE AMADEUS STRING QUARTET (ENGLAND)
J. Haydn — Quartet in D minor, op. 76, No. 2
F. Schubert — Quartet in A minor, op. 29
L. V. Beethoven — Quartet in E minor, op. 59, No. 2
Jerusalem: August 7 — Binyenei Ha'ooma

J. Haydn — Quartet in G major, op. 76, No. 1
W. A. Mozart — Quartet in C major, K. 465
F. Schubert — Quartet in D minor ("Death and the Maiden")
Tel Aviv: August 9 — Mann Auditorium

★

THE NATIONAL THEATRE OF THE DEAF (U.S.A.)
Director: DAVID HAYS
in
"Journeys" and "Wozeeck"
Caesarea: August 8 and 9
Jerusalem: August 10 — Binyenei Ha'ooma
Tel Aviv: August 11 — Mann Auditorium

★

THE ISRAELI COMPOSER & DANCE WORKSHOP
Tel Aviv: August 12 — Bat Dor Hall

★

HERBIE MANN ORCHESTRA (U.S.A.)
An evening of modern jazz (Cuban-African style)
Caesarea: August 11 and 12
Jerusalem: August 14 — Binyenei Ha'ooma
Tel Aviv: August 15 — Mann Auditorium

★

THE ENGLISH CHAMBER ORCHESTRA (U.S.A.)
Conductor: DANIEL BARENBOIM
Soloists: Itzhak Perlman, violin — Pinhas Zukerman, viola
Mozart — Symphony No. 35 (K. 385) "Haffner"
Mozart — Sinfonia Concertante for Violin and Viola (K. 364)
Schubert — Symphony No. 1
Caesarea: August 16

Soloist: Jacqueline Du Pré, cello
Haydn — Symphony No. 99
Haydn — Cello Concerto
Schubert — Rosamunde Entracte and Ballet Music
Tel Aviv: August 17 — Mann Auditorium

Soloist: Daniel Barenboim, piano
Mozart — Symphony No. 35 (K. 385) "Haffner"
Mozart — Piano Concerto (K. 491)
Schubert — Symphony No. 2
Jerusalem: August 18 — Binyenei Ha'ooma

Soloists: Pinhas Zukerman, violin — Itzhak Perlman, viola
Mozart — Sinfonia Concertante for Violin and Viola (K. 364)
Schubert — Rosamunde Entracte and Ballet Music
Schubert — Symphony No. 3
Caesarea: August 19

★

THE OPEN THEATRE, INC. (U.S.A.)
Co-directors: JOSEPH CHAIKIN and ROBERTA SKLAR
in
"Terminal" and "Mutations"
Tel Aviv: August 19 and 22 — Ohel Shem
Jerusalem: August 21 — Belt Ha'am

★

THE ISRAEL PHILHARMONIC ORCHESTRA
Conductor: ZUBIN MEHTA
Soloists: Daniel Barenboim, Itzhak Perlman, Pinhas Zukerman, Jacqueline Du Pré, Zubin Mehta
F. Schubert — Quintet for Piano and Strings (Trout)
G. Mahler — Symphony No. 1 in D
Tel Aviv: August 23 — Mann Auditorium

THE PENTAGON PAPERS

A new set of moral issue

The release of the Pentagon study on the development of the Vietnam war has raised a whole new set of questions on the relationship and roles of press and government, writes ERWIN FRENKEL.

WASHINGTON.— THE action of the "New York Times" in deciding to publish parts of a secret Pentagon study on the process of U.S. engagement in Vietnam has discharged, like an untamed gusher, an expanding flow of political and constitutional conflict.

The result is a political quagmire of massive proportion — with consequences for perhaps everything but America's withdrawal from Vietnam. For that in any case was nowhere in doubt, except among the Radical Left and those most ardent of America's liberal community, including the "Times," which most vigorously applauded the Kennedy and Johnson Administrations where responsibility for America's involvement rests.

Optimists can view the scene, so filled with moral earnestness, as testimony to the regenerative and self-correcting mechanisms inherent in the American democratic system. Pessimists, marking the hysteria and demagogic oversimplification of complex issues and events, can further bemoan the excesses to which the system inclines.

What is less given to question is that this latest haemorrhage in the American body politic will be seen abroad by friend and foe as a further stimulus to U.S. retirement from the hazards of foreign commitments. It is of course symptomatic of America's current mood that this consequence is almost wholly ignored.

It is the ironies released by the "Times" which seem most impressive. The Pentagon study and documents, as displayed by the "Times" and the other papers which followed in its wake, reveal little about U.S. actions, aims and tactics in South-east Asia to cause any diplomat anywhere in the world to raise an eyebrow. Covert operations in North Vietnam, contingency plans for military escalation, complicity in the overthrow of the Diem regime, opposition to a negotiated settlement which would prejudice U.S. aims, dual usage of bombing pauses both to satisfy domestic urging and induce flexibility in Hanoi — all attest to orthodox premises and procedures of international politics.

Yet the U.S. press, led by the "Times," postures its indignant surprise. And one veteran Washington commentator declared he was sickened because he now realized that in all the innumerable background briefings of the time, he had been misled; he had, in his words, "been had."

Hypocrisy, say some critics. They argue that the press, especially the Washington Press Corps, knew what was happening at the time. Others call it a case of short memories, that what seemed reasonable and legitimate in 1964 and 1965 appears monstrous and immoral in the entirely different context of 1971.

Perhaps they are right and the alleged perfidy of the Johnson Administration in withholding the "truth" from the American people was possible only because the U.S. press, with its tendency to oversimplify every issue and avoid penetrating analysis of foreign problems, did not do a real interpretive job at the time with the information that was available.

The related question, of whether the Johnson Administration adequately informed Congress, and especially the Senate Foreign Relations Committee, of its decisions and actions, is in many ways more grave. For it was a Congressional resolution which formed the legal basis for escalation. The "Times" account, ironically indicting the man who sponsored the Pentagon Study, (former Defence Secretary Robert McNamara), implies that the Representatives were not informed. But Johnson defenders say the Senate Committee Chairman, William Fulbright; and the late Richard Russell, who headed the powerful Armed Services Committee, were kept fully informed.

Wherever the truth lies, it is not expected that Fulbright, who became Johnson's most implacable foe, will do anything to get the former President off this hook.

The domestic political ironies are no less telling. For in the hunt for demons it is the liberal and Democratic voices which are the loudest, and by a strange chemistry they have somehow deflected queries from themselves and have blurred their earlier identification with the policies under review, passing them along to the Nixon Administration.

The White House has apparently been sensitive to this curious ricochet effect, and has laid very low. And the decision to try to halt further publication of documents through the courts, which was the occasion for some of this flak, may, nevertheless, soon be viewed largely in constitutional rather than political terms, thus taking some of the pressure off the President.

As this process goes on, the internal strains which the "Times" publication has created within Democratic ranks may become more evident. And with a presidential election looming they will be great. There are already those who insist that the disclosures have wiped out Hubert Humphrey's chances for the Democratic nomination, by undoing all his efforts of the last two years to sever his identification with Johnson Administration policies.

The constitutional dispute over the conflicting aims of a free press and national security needs is perhaps the most interesting. It is not, however, the most important, for apart from the specific case of the Pentagon study, it is doubtful that any decision by the courts will significantly effect future practices of reporting or withholding information.

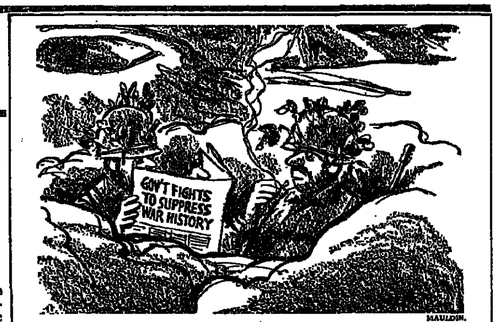
Here habit and ideology are too well established, with the press conceiving of itself as an almost clerical institution transcending the secular claims of interest and officialdom, and viewing itself as the sole guardian of the national interest.

Such starkly conflicting perspectives of themselves breed the abuses to which each side is prone — the press to the relentless search for disclosures to demonstrate its fidelity to a transcendent ideal; officialdom to management and manipulation of news to obtain national consent. And abuse feeds on abuse.

The "Times" has argued that further disclosures will not harm the national interest, but even if it does, the Government has no constitutional right to prevent publication. It can only call for sanction after the event.

The Supreme Court, to which

(Continued on page 5)



'Looks Like the High Command Has Had a Dope Problem All Along.'

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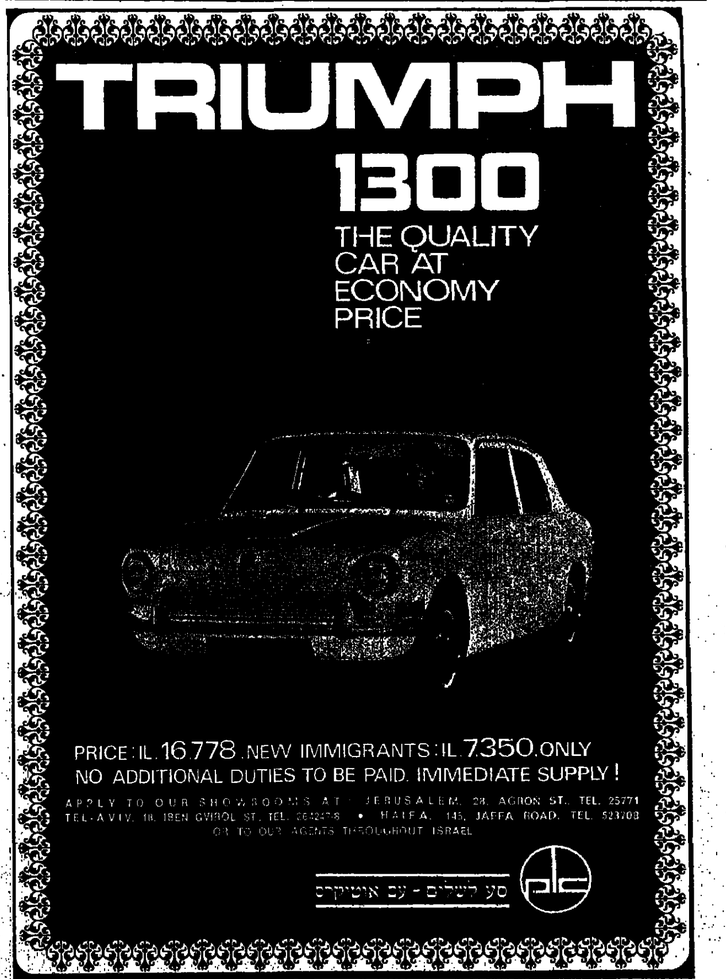
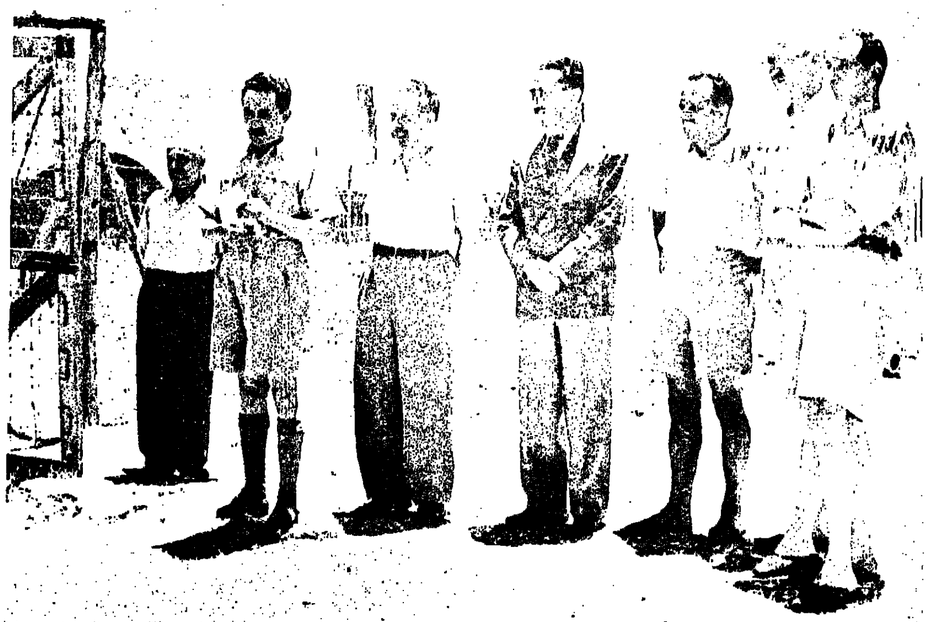


BLACK SATURDAY

On June 29, 1946, in an abortive attempt at intimidation, the leaders of the Yishuv were arrested in a swoop by British police and troops and interned at the Latrun camp. Two of the surviving detainees are interviewed below: Dov Joseph, former Minister of Justice, talked to Lea Ben Dor; and David Hacohen, former Chairman of the Knesset Foreign Affairs and Security Committee, talked to Yaacov Ardon.



In detention at Latrun: David Remes, Moshe Sharett, Yitzhak Gruenbaum, Dov Joseph, David Adiri, David Hacohen, Haim Halperin.

ON Wednesday, June 26, 1946, "caretaker" rule for India was announced by the British Cabinet, until an independent Indian government could be established following the British withdrawal.

* * *

ON Thursday, bread *rationing* was introduced in Britain; a ship with 1,290 Jewish refugees from European camps on board docked in Haifa and the passengers were interned at Athlit, to await release under the quota system. A few weeks later, further refugees were forcibly diverted to Cyprus because the quota was irrevocably filled. There would be no more immigration.

Also on Thursday, 31 I.Z.L. members were sentenced to various terms, from life down, for terrorist activities.

* * *

ON *Friday, the fourth* American atom bomb was dropped over Bikini atoll, sinking half a dozen of the 75 ships moored in the area as test targets.

* * *

ON Saturday, June 29, in a dawn swoop, the heads of the Jewish Agency, the Vaad Leumi—(Jewish Elected Assembly in Palestine) and Haganah leaders were arrested and interned in Latrun. A general curfew was imposed, followed later by a four-day continuous curfew in Tel Aviv, and a continuous night curfew throughout the country that was not lifted until the detainees were released *four months* later.

The High Commissioner, Sir Alan Cunninghame, issued a rather apologetic official statement which declared, *inter alia*, that no community would be left without protection, but in so far as it was expedient for communities to see to their own protection this also would have to be brought under the administration's control. This was a reference to the rifling of Haganah arms depots, previously tolerated and left alone as purely defensive.

On Monday the atom test commander said he was "very pleased," and on Wednesday *The Palestine Post* (as this paper was then called) printed the part of the Balfour Declaration setting out the duties and rights of the Jewish Agency in fat black type in place of an editorial. Possibly this was because the original editorial had been censored, but I have forgotten.

* * *

"I AM a jurist I look at things as a lawyer," emphasized Dr. Dov Joseph several times as he talked about the day in June, 1946, when he was arrested together with other Jewish Agency leaders and interned in Latrun for over four months. That is why I asked to see a warrant when an officer arrived at seven in the morning at our house near Natanya and told me I was under arrest. He pointed a pistol at my stomach — I had gone to open the door in my dressing-gown — and behind him there were two British soldiers with rifles. There was also a Jewish policeman who was terribly embarrassed. He wept later. Dr. Joseph, that it should fall to my lot to do such a thing!

"I was there with Goldie (his wife) and Ami. How old was Ami? Old enough to have served in the British army for five years, in the Royal Engineers, like the officer with the revolver. Ami was very annoyed.

"The officer said he had nothing in writing, but orders from his commanding officer. I wanted to phone the Attorney-General, but the officer said that was not possible; my line had been cut.

After some more wrangling, Dr. Joseph told the officer to come in and sit down as he would have to shave and get some breakfast. The man looked surprised but came in.

"There were more soldiers at the garden gate, where Dr. Joseph was told to get into the cab of a truck next to the driver. He looked through the little window into the interior of the big truck and there were about a dozen men in it. The officer had a jeep, and a small car followed behind. As they drove through the deserted streets of Natanya, Dr. Joseph began to realise there must be a general curfew.

(There was. Apart from the arrest of the Jewish Agency and Vaad Leumi leadership and some other key personnel, the Jewish Agency offices in Jerusalem had been occupied and were being carefully searched. The search also extended to kibbutzim, and in the course of the next few days the huge underground arms depot at Yagur, near Haifa, was dug up.

(On the first day three Jews were killed during the searches, and one British *soldier* dead from a stray British bullet.)

Dr. Joseph and his navalcade arrived at the Tulkarem Teggart Police Fort. A grumpy Commandant called a sergeant and told him to take Dr. Joseph to the lock-up. The Commandant's number two asked nervously whether Dr. Joseph *might not* wait in his room, next-door, which he would not be leaving?

"If you're sure you won't leave him alone."

"Please sit down," the Deputy Commandant said. I'm terribly sorry this should have happened. I know so many of your people. Will you have some coffee? Please try to understand. Is there anything I can do for you?"

Dr. Joseph told him that the arrest was highly improper. On further thought he realised that he had failed to leave his wife any money, wrote a cheque and gave it to the Deputy Commandant, who duly delivered it to Mrs. Joseph that evening.

Another lorry and escort arrived to take Dr. Joseph to Latrun. There was a tense moment at the Beit Nabalah turning, when the driver asked which way to go. To Lydda would have meant exile abroad, the turn north indicated it was to be a camp within the country. It was north. Dr. Joseph heaved a sigh of relief.

At the camp there was another stern-looking police officer. (Dr. Joseph, Legal Adviser to the Jewish Agency, had been a prominent lawyer in private practice. During the lengthy absence in Washington during the previous year of Mr. Moshe Sharetok (Sharett), he had served as Acting Political Secretary of the Agency, the equivalent in those days of Foreign Minister of the government-in-the-making. He was not accustomed to stern reception by police officers.)

"Poor Rabbi Fishman (Maiman) looked terrible. His hat was battered and his face dusty. They had dragged the old man into a car protesting that he would not break the Sabbath. He could not stop muttering that he *had been forced to desecrate* the Sabbath. He was really suffering. (Rabbi Maimon, who was 81, had protested vehemently and demanded that he be allowed to walk, a distance of about 35 kms.)

The food in the camp was *kosher*, for it was sent in from the outside and cooked by some of the young men in the camp. They also mounted a guard over the leaders as there was an idea current that there might be a danger of their being spirited away, if not worse. The consignments of food were convenient vehicles for messages. There was no police interference with what went on inside the camp which housed several thousand persons at one time.

"Poor Ben Zvi. He had a valise all packed, and they never took him. Why? He was always a moderate man, a gentle man. Perhaps the British really thought they could get the cooperation of *some moderates*, some of the mayors perhaps, and people like Ben Zvi. They made a mistake. (Yitzhak Ben Zvi was later Israel's second President. Dr. Chaim Weizmann, President of the Zionist Organization and first President of Israel, was also at liberty: not only was he also in most ways a moderate, but a personality the

(Continued on next page)

DAVID HACOHEN

DOV JOSEPH

BLACK SATURDAY

(Continued from previous page)

Mandatory Government would not have cared to arrest. Mr. Ben-Gurion was in Paris — there had been a *suspicion* that a mass arrest might be tried. Mr. Abba Khoushy, later Haifa's long-term mayor, went to stay with his Druse friends in Issafieh on the Carmel, getting home again four months later just in time to receive an officer with a message that the order for his arrest was now cancelled.)

* * *

"ON Monday, I was standing in the open door of the hut when I saw a tall British police officer coming towards me. It was Fforde of the C.I.D. My first impulse was to go in and shut the door. But I stayed put and just looked through *him* into space. He said 'Good afternoon, Dr. Joseph.' Had I any complaints? I told him I had nothing to say. Firstly, because they had no right to arrest me. Secondly, because the tea at the camp was not nearly as good as that he had had in our home on the previous Tuesday."

(Dr. and Mrs. Joseph had given a farewell reception for an Irish officer named MacConnell, whose wife was very active in the Palestine Red Cross together with Mrs. Joseph.)

"Everybody was there, the Chief Secretary, and the head of the police and the C.I.D. At least those three must have known about the Latrun plan by then. And they all came here."

Dr. Joseph looked round his sitting room, not so very much changed from the day of the party for the MacConnells. It has seen many other receptions over the years, including a moving and dramatic *one for* a young British army captain, Orde Charles Wingate, who was being sent back to Britain for being too friendly with the Jews. Wingate received a small gift and raised his hand to swear, "If I forget thee, O Jerusalem..."

"Bevin made a mistake. Terrorism, the indiscriminate terrorism of the dissident organizations could never have got the British. It was never able to get the support of the people as a whole or of the Jewish Agency. We opposed it. But once Bevin tried to break the Agency and force some other leadership on the people, there was total unity. In *the camp* there *was* no difference between the dissidents and the Haganah."

(There had been sharp and bitter conflict outside, with Mr. Ben-Gurion totally rejecting the right of the I.Z.L. and Lehi groups to act on their own, contrary to the wishes of the Vaad Leumi, the Elected Assembly. This conflict lay at the bottom of the long personal feud between him and Mr. Begin, ended only in the tense hours of June 6, 1967.)

"After that they suddenly had the whole Yishuv, the whole Jewish populaton united against them. Even so, I don't think Bevin was *honest when he* offered to wind up the Mandate. He believed both sides would very soon call Britain back to protect them. He also had to fight public opinion in England; after all, the Jews had been promised a national home."

There was a good deal of progress on the political front during the four months the detainees spent at Latrun, with the scheme for separate Jewish and Arab areas roughly as proposed by the Peel Commission, slowly gaining favour, until it was voted in by the U.N. in 1947.

Terrorism had reached its climax on July 22, when the wing of the King David Hotel, being used as offices by the Government Secretariat, was blown up, with the loss of almost 100 lives, British, Jewish and Arab.

"Shaw (Sir John Shaw, the Chief Secretary, *in charge in the* High Commissioner's absence in London) received a warning about the bomb in time to evacuate the staff. He decided to ignore it, that he would not be intimidated. We were on good terms. Perhaps if I had been around I could have persuaded him to take the threat seriously."

Terrorism did not die down until the British decision to abandon the Mandate over Palestine had become firm.

* * *

IN times of trial the British have risen to great feats of strength and endurance in adversity. That they should have expected less of the Jews of Palestine was a misjudgment of the temper of a people standing with its back to the wall, of the kind made by the Nazi leaders when they expected the British to surrender as a result of their 'Blitz.'

This British misjudgement still baffles former M.K. David Hacohen, one of the "dangerous men" arrested on Black Saturday. Looking back on the events of June 1946 from the comfort of his Mt. Carmel home, where the British police officers sought him out, he recalls the anticlimax they must have felt when they had surrounded his house with armoured cars: "I wasn't in town; I was in Tel Aviv with my wife to attend a memorial service for Eliahu Golomb. Only the three children were at home (aged 15 to 11.) They were frightened when the police came to pick me up and I heard it in their voices when we spoke on the phone. They had given the police my address in Tel Aviv and I assured them that they had done the right thing. So I knew what to expect. The British went through the same procedure in Tel Aviv. We saw them cordon off the street with armoured cars — to arrest one man. A Major rang the bell. 'Are you David Hacohen?' and then 'you are under arrest.' They put me into an armoured car where I was guarded by a soldier holding a rifle at the ready. He looked as if he had been told I was a dangerous *person and might attack him.* I wasn't told where they were taking me and I couldn't find out. But I soon realised that we were on the highway to Jerusalem and a short while later we arrived at the Latrun Camp. There I found the others who had been arrested: Moshe Sharett(Shertok then); Gruenbaum; Ramez; Rabbi Maimon who was in a state of shock after having been forced to travel on the Sabbath; Mordechai Shattner; and top men of the Haganah, like Shalom Levin and Zvi Zamir, had been there longer than the political leaders as they had been arrested at Ayelet Hashahar *for smuggling in Jews from* Syria. We also met at Latrun the men of the dissident organizations, the Irgun Zva'i Le'umi and Lehi. Later on Ben-Aharon and many others were brought to the camp. As time went on it was clear to us that the British intended to inflict a "knock-out blow" on the Jewish population by neutralizing its leadership. Perhaps they hoped to replace them by others who would do their bidding. In that of course they were proved wrong."

David Hacohen said that he himself had been a marked man for a long time. "During World War II I had *close connections* with the MI4 office of British Intelligence and had been able to do some useful things for the Haganah in the way of permits, arms, food and other supplies, and that annoyed the Mandatory Administration a good deal. Some officials told me outright that 'one day it will 'blow up on you.' Their attitude made me feel that for them prosecution of the war against the Germans interested them less than their own political aims, and that the Jewish war effort interfered with these. That tens of thousands of Jewish Palestinians volunteered for service in the British Forces rubbed them the wrong way. And when the war was over, and they found in Bevin a man after their own heart, they thought the time had come to act."

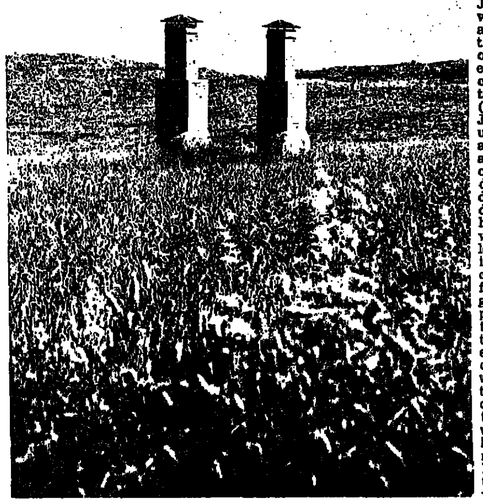
David Hacohen remembers that he was quartered in the "V.I.P." barrack, one as narrow, hot and uncomfortable as the rest in the camp, but reserved for the leadership. "I shared a room with Gruenbaum and Rabbi Maimon, and a more incongruous pair than these two one couldn't imagine. We were all together, the I.Z.L. men, among them Dr. von Weisl; Shofman, who was a Knesset member two years later, and three Lehi leaders; and as internees of a common enemy we sank our differences and maintained a relationship of mutual respect and fellowship, though some of our men, like Dov Joseph were very reserved. We felt that the British meant to subdue the entire Jewish resistance movement, and that held us together. I must say that the British and the Arabs who were employed at the camp behaved very correctly. Perhaps they feared for their lives outside the camp.

"The man who set the tone was Moshe Sharett. He really won the hearts of the camp inmates who got to know him. He impressed everyone with his upright personality, his intellectual honesty, his capacity for work and for human relations. He was direct and unassuming and practical, though inside he was reeling from what the British had done. All his hopes for a working partnership, for a compromise, for understanding, for recognition of the Jewish war effort, had been dashed. It was he who had stood up for the idea of a Jewish volunteer force in the British army. There had been doubts as to whether it was wise to send so many young men outside the country when they might be needed at home. But his enthusiasm prevailed. And now this detention of the leaders. No trial, no charges. The blow was harder for him than for any one else. It shook him. He bore it bravely. But it left a mark on him and everybody else. We realized that we were going into a fight. That independence would have to be won the hard way."

David Hacohen speaks with respect of von Weisl of the I.Z.L., "an interesting and outstanding *personality, very persistent* and determined. You know, he went on a hunger strike and kept it up for 28 days, even after he was released from the camp. We made a collective attempt to dissuade him from going on with it, though personally I agreed with him that it was his right to act according to his belief and conscience, and that his fast need not be regarded as embarrassing to the rest of us. We sent him a joint letter asking him to end it, and I signed it in solidarity with the others. Altogether the attitude of the British towards the Jewish population as a whole drew all of us closer together."

Communications between the Jewish leaders and the outside world remained open thanks to a lively two-way underground traffic of letters, notes and bits of paper. "We were kept informed of what was going on in the country. Zeev Sherf (now Minister of Housing) and Golda Meir (I think) were in charge at the Jewish Agency and the Va'ad Leumi. Weizmann was in London and came home and visited us at Latrun. He gave me a copy of the Bible with a personal dedication. I thought he was very depressed at the time. No wonder. We kept ourselves busy. We had an Arabic language group with Sharett as teacher. He also lectured on the history of Zionism and Jewish settlement. Many came to hear him, for he was fascinating to listen to. We engaged in sports and we talked politics. Then came the news of the King David Hotel explosion: the loss of so many lives shocked us deeply. We knew who had carried out the attack, but though we all condemned it, we didn't talk about it at the camp because we didn't want to upset the peaceful relations between us while we were in detention. We heard the arguments of the terrorists that they had warned the British administration to have the building cleared, and how the warning was deliberately ignored.

"Life was physically placid and regular at the camp. Lights out was at 9 p.m. We had our own doctor, Dr. Rogolnik, of Yagur, a very pleasant man, and nobody was seriously ill during the months we were interned. In a way we were spoilt by the many gifts of food, fruit and drinks the kibbutzim sent us. We were all dismayed when we heard about the searches for arms in the settlements and the big noise the British made when they found the arms cache in Yagur. I had my private annoyance when I heard that as a precaution *against British searches* parts of the Jewish Agency archives had been destroyed, among them records of my work with the British Intelligence during the war years. But the whole experience brought it home to us that hopes for a political agreement with the British had become an illusion and that we must fight for our lives. And this influenced the mood of the next Zionist Congress in Basle that year. We were different people when we were released, and went straight to Jerusalem to prepare for the events to come."



All that is left of the Latrun detention camp today: two lonely chimneys in a field not far from the Latrun Monastery.

THE PENTAGON PAPERS

(Continued from page 3)

the case will probably be referred, may as is its wont, choose to sidestep the constitutional issue and decide whether damage would indeed occur in case of further publication.

Whatever it decides, the problem will feed theorists for a long time. For if unauthorized publication of classified documents is illegal, how can that same body of law permit, as a matter of constitutional principle, further publication of such documents?

Engrossed in all these issues, official Washington has had no mind to consider such far-off matters as the Middle East. For officials at the Israel Embassy, accustomed to an almost constant ringing of telephones from inquisitive journalists, the week has been like a holiday.

This change of activity is said to reflect political reality as well. The State Department, affected by the new defiance in Cairo and the diminishing prospects for any *kind of progress* toward an interim settlement, is momentarily at least, prepared to bide its time. Perhaps, after the dust in Egypt settles, Sadat, or more likely Moscow, will be willing to make a new and more productive gesture. How long this American willingness to wait will continue is an open question. For U.S. officials are not at all confident that the Middle East *status quo* can last long without signs of movement. And certainly the Administration would not want such a breakdown to occur in an election year. Thus the official stance is that "quiet diplomacy" continues. But that too is largely stage management... as the hiatus continues...

Even Yigal Allon was persuaded there was no reason for him to visit Washington on his current fund-raising trip in the U.S. There was a slight stir here this week when Mr. Sisco heard Foreign Minister Abba Eban suggest that Israel and Moscow might be moving to re-establish diplomatic relations, and Mr. Dayan publicly contemplating prospects of renewed warfare.

Israel Embassy spokesmen, caught off guard, especially by Mr. Eban's remark, had nothing to say to the press, and there are indications the Embassy was not able to enlighten Mr. Sisco either.

هكذا من الأصل

Egyptian civilians in Sinai — a prelude to co-existence?

Former Military Government economist DAN BAWLY outlines a possible approach to cooperation between Israel and Egypt in Sinai.

THE Egyptian rulers have, in the past four months, reiterated that they insist Israel should evacuate Sinai from the Suez Canal to El Arish, as a pre-condition for an interim settlement and the reopening of the Suez Canal to civilian navigation. Israel, naturally, is hesitant to give up such strategically important areas in exchange for a non-committal assurance that a move has been made towards peace. It may be opportune to explore, at this stage, the possibility of finding a way to allow the Egyptians to assume the (civil) government of North and West Sinai, without jeopardizing the military position of Israel.

While there are few similarities between the geography or demography of Sinai and that of the West Bank, some of the lessons learned there may be applied to the former. In the tenuous relations in the Middle East, the co-existence between Israelis and Palestinians on the West Bank in the four years since the Six Day War has probably been the single most encouraging indication that Jews and Arabs are capable of living close by each other and cooperating constructively without exposing either party to the danger of the taint of collaboration.

Base for peace

Whatever the final political settlement in the West Bank may be, whether the territory is finally incorporated into Israel or merged with Transjordan into a new Palestine, the experience of living in close proximity, trading, touring and getting acquainted, has created a base which can promote peace between Israel and her neighbours on the eastern boundary, if it is developed intelligently.

The opportunity for those living in Arab countries to talk directly and freely with Israelis after the June War was given only to the Palestinians living in the West Bank and in the Gaza Strip or those visiting them, mainly during the summer vacations. Over 90 per cent of the Syrians living in the Golan Heights fled before the Israel army in 1967. In Sinai there never were Egyptians in significant numbers; virtually all those living in East Kantara, the mining town of Abu Zneima, the oil towns of Ras Sudar and Abu Rudeis and the transit town of E Tor chose to move across the Canal rather than remain and come under Israeli occupation. The Beduin population in Sinai, some 6,000, is poor and shows no political identification with Egypt. They have, in fact, adjusted comfortably to the Israeli military government. As a result, while a noticeable and important, if unofficial, dialogue has been developing between Palestinians and Israelis, there has been no parallel opportunity for Israelis to converse with Egyptians.

In the near political stalemate between the Egyptian and Israeli governments, even before the Khartoum Conference in August 1967, it transpired that the Egyptians have no intention of setting up a direct dialogue. The Israelis suspect that the Egyptians cannot imagine themselves in parley with them even if the latter return to the 1949 Green Line. This is at present, however, a hypothetical question, as it is obvious that Israel does not intend to evacuate any strategically important territory without receiving reliable assurances and firm guarantees indicating that Egypt intends to come to some kind of meaningful co-existence arrangement.

Measure of trust

Creating a measure of trust between the two countries is possibly the greatest challenge to those hoping for a non-military solution to the present impasse between Egypt and Israel. And this, many believe, can only take place when the curtain of non-confrontation is lifted. Whereas the experience gained in East Jerusalem, Judea and Samaria during the past four years, and expected to continue, should prove invaluable when serious negotiations for peace on the eastern border take place, Israel and Egypt have no parallel meeting ground. What should be the framework within which a continuing discourse with the Egyptians would be possible without their losing face?

Such a framework could be created if, either through the present indirect line of communications (through the U.S. over the future of the Canal) or through other channels, Israel were to offer to transfer the North and West Sinai civil administration to the responsibility of the Egyptian authorities. It is quite clear that Israel does not intend to abdicate any of its military control of the area, unless Egypt accepts the latest Israeli proposals following Mr. Rogers' May visit. But Mr. Moshe Dayan repeated last week that he considers that at some future time the Canal will again be Egyptian territory.

Civil responsibility

An important step would be taken if the Egyptians were offered, and agreed to assume, the civil government, including all civil government instruments from education and health to public works and full police responsibility, of Northern Sinai as far east as the capital, El Arish. This town seems to have begun to recover in the past few months from the shock of occupation and has been increasing its economic activities and erasing the signs of war. Egyptian return to Kantara, on the east side of the Canal, still badly damaged following the war of attrition, should be part of such a programme, together with free civilian movement in these areas, while the construction of the cities on the west of the Canal is resumed. The Egyptians could, furthermore, be interested in renewing their search for minerals in South West Sinai and in resuming responsibility for drilling and working the oil wells at Abu Rodeis and Ras Sudar. It would be clear, however, that such a return to civilian government would not be accompanied by any transfer of military forces across the Canal. All this would be done with the tacit understanding and acceptance by the Egyptians of the fact that Israel regards its military presence as essential to any such official or unofficial arrangement as well as its full control over East Sinai down to Sharm e-Sheikh and Ras Muhammed.

Agreeing to such an interim *modus vivendi* might well be regarded as utopian at present; it could well be expected that on first hearing of such a programme the Egyptians would vehemently reject it, claiming that it was a typical Israeli expansionist gimmick and that it would be political suicide for their leaders to agree to what many of their generals would regard as militarily intolerable. Implementing such a programme successfully and convincing the Egyptian intelligentsia that it is a fair and viable proposal could, however, prove an important, indeed revolutionary, step in the relations between the two peoples. If most of populated Sinai comes under Egyptian civil administration, leaving the Israelis responsible for the security of the land, it would inevitably force them to talk. However unofficial such discussions might be, there would be many cases where the civil authorities must be informed of military movements; it is clear that any civil plans which have the slightest bearing on the military presence will have to be

(continued on page 22)

THE TOURIST IS BOSS

Parliamentary Report By Lea Ben Dor

AFTER only ten months of peace, we are into a tourist boom that has raised numbers by a clear 33 per cent this year. Reporting on his kingdom this week, Tourist Minister Moshe Kol seemed almost overwhelmed by the good fortune, and perhaps merit, of his ministry. If all goes well, so they say, we shall have 12 months of Passover crush in 1973, the semi-jubilee year of Israel's existence. Jewish tourists have their own varied reasons for coming and to some extent it is the business of the entire state to attract them. The Tourist Ministry pays extra attention to both Christian pilgrims and straight sunseekers and holiday-makers. For these categories, there has been advertising on American TV, and in Europe such devices as slides and lectures sponsored together with airlines and tourist agencies. From a third of the total, the proportion of Gentile tourists has gone up to over half and this is of importance. The pilgrims also get organized, cheap charter flights (as do favoured Scandinavian tourists, who apparently do not know that any other means of travel exists). The pilgrims all seem an organized, disciplined lot, most of them too bemused by the thought of treading the streets of Jerusalem to complain about anything. Not so the ordinary tourist, who may find himself in a hotel in Beersheba if Tel Aviv is full.

In fact, tourism has become our greatest dollar earner, as Mr. Kol noted, and it has remained a stepchild. If industry once had to fight for its right to recognition, investment, manpower and research by the side of agriculture, which was a matter of Zionist ideology, so the services, however profitable, are the stepchildren of today. In the 'thirties a story circulated concerning an immigrant from Germany who complained to a waiter about the sloppy service. "And what kind of *coved* (honour) is it to be a good waiter?" This is the real problem, and if we knew how to solve the personnel problem probably every tourist country in the world would come and hire them away from us. Or the tourists would come in even greater numbers, and the shortage of beds would be still worse. Just recently, hotel personnel has been hinting it should get a small share of the tourist dollars it helps to earn, just as the airport workers demanded an occasional trip. They can quote the precept of not muzzling the ox that treads the grain. The continuous contact with tourists, travel and objects bought abroad must make for envy. The pay is good enough and there are fair prospects of tips and gifts for many. What is lacking except in the top echelons is the *coved*. Perhaps smart uniforms like air hostesses and pilots would help to create self respect.

About 5,000 rooms are now being built in new hotels, and a fair number as additions to existing hotels that will be ready for 1973, and over 7,000 are in the planning stage. Mr. Adi Amorai (Alignment) suggested what we need is a central computer to make the bookings. What we need even more is some fool-proof way in which hotel-keepers can judge whether and when there will be another war scare and the tourists will take off like a flight of starlings, as they did before the February 5 deadline set by President Sadat. The Egyptian tourists do not come back so fast, but it seems even half-empty hotels there are more profitable than our crowded ones because their labour continues to be so poorly paid.

* * *

MR. Kol demanded more freedom to deal with hotels not giving proper service or breaking other regulations, the power to control beaches and prevent them from being ruined by building contractors and others. Mr. Shimon Peres, speaking as Communications Minister, could report growth almost parallel to that of tourism, and that growth would be greater still if the necessary money were available. He raised what seemed to be the valid point that the telephone service is reasonably good and can now be further improved only at the expense of more phones for new subscribers. He also wanted greater powers, both to create incentives for higher output, as has been done with some success in Jerusalem, and even to fire people who do not work, which seems unlikely. Most firms can get rid of people who do work, because they can get jobs elsewhere. It is the people who never do any work that cling most firmly to their jobs, knowing that they are unlikely to find another one. Except for the small corps of highly skilled technicians, most of the routine post office jobs are much worse paid than those in the hotel trade, and have no more status, with only the modest satisfaction that the customer is at the other side of a counter and quite often at the employees' mercy.

MOSHE KOL

The leaks

THERE was more than a touch of irony in Premier Golda Meir's reply to Mr. Shmuel Tamir (Free Centre) on what he called the systematic leaks of secret information to three Tel Aviv newspapers. Mrs. Meir said with frustration that she did not know who leaked the information and that if she did she would go so far as to ask the person in question to resign. Press circles would not find it too difficult to make an informed guess.

Basically there are two sorts of leaks — those of the kind that have been disturbing the U.S Administration, where material is given to a newspaper with a view to achieving a political end. In that particular case the material published, now claimed to be incomplete, has resulted in the sharply reduced credibility of past Administrations, and therefore also of the present one, which is built up on the same structure. To reveal what is seen as a desperate mistake in the hope of bringing about improvement may be a criminal offence, if secret documents are involved, but it is also a political act for which a man may choose to go to prison or at least have to disappear.

The leaks that appear in our press are not usually of this kind, although they were, up to a point, in the "Lavon affair" of a few years back. They consist usually of material relating to the activities and success of one or other cabinet minister. They are usually favourable to the minister concerned and would not be likely to have been leaked by his opponents or rivals to embarrass him. In that case the minister concerned should surely be able to identify who in his entourage had access to the information, and to discover who passed it on?

In a different category, a senior minister gave a background briefing on Tuesday, which was afterwards declared explicitly "off the record," not for publication. Some of this information was prominently featured in two newspapers the following day. There were loud complaints from the correspondents of other papers, who had not used the information. This kind of liberty would not have been taken a few years ago, before leaks became so common, competitive and accepted.

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'The Complete Tora'

The role of Jerusalem as a centre of Jewish and general scholarship is expressed not only by the presence of the Hebrew University and a large number of yeshivot, but also by the number and variety of encyclopedias being produced here. In this second of a series of articles on these encyclopaedias (the first appeared on April 19), DAVID LANDAU writes of the "Tora Shelema" (Complete Tora), an encyclopedia of Jewish commentaries on the Pentateuch, being produced by Rabbi MENAHEM MENDEL KASHER.

"WHEN I reached the end of the first volume, I was close to despair," Rabbi Kasher says of his Tora Shelema project. (The first volume, published in 1927, covers Genesis Chapter 1. Some 30 pages are taken up with the first word of the Book — *Bereshit* — alone.) "My friends calculated that it would take 100 men 500 years to complete the project. But I was greatly encouraged by Rabbi Kook and Rabbi Sonnenfeld, and they persuaded me to carry on."

Evidently, Chief Rabbi Avraham Yitzhak Kook and the ultra-Orthodox Jerusalem Rabbi Yosef Haim Sonnenfeld, at odds over so many things, were at one in their recognition of a man of genius and of the significance of the enormous task he had undertaken.

The task, in brief, was to collect, from all the scattered sources and set down beside each verse all the Jewish commentaries on the Pentateuch from the days of Moses until the close of the Talmudic era (ca. 600 C.E.). In fact, little or no such commentary was written down until the Babylonian Exile, and so, in effect, the period extends from 586 B.C.E. to 600 C.E. From that period the following material has come down to us:

- the Targumim — Onkelos, Yonatan ben Uziel, and Yerushalmi — Aramaic paraphrases of the Bible written for the benefit of the Jews of Babylonia and other parts of the Middle East whose vernacular became Aramaic following the Babylonian conquest;
- the Mishna and Tosephta — brief but comprehensive redaction of the Oral Law compiled by the Tannaim — the generations of teachers from ca. 50 B.C.E. to ca. 200 C.E.
- the Midrashei Halacha — Halachic commentaries on the Tora (Mekhilta, Sifra, Sifri);
- the Talmud — the Bavli (Babylonian) and smaller Yerushalmi (Jerusalem) Talmuds — lengthier discussions and commentaries on the Mishna compiled by the Amora'im, the teachers who lived in the three centuries following the Mishna;
- the Midrashim — Halachic and Aggadic teachings on the Bible, some by Tannaim, most by Amora'im. Apart from the "standard" Midrashim — Midrash Rabba and Tanhuma — there are scores of lesser-known works, some only a few pages long, many only recently printed manuscripts.

While formally adhering to a pattern of sorts, this written oral tradition displays the amorphous and rambling character of oral learning rather than the methodicalness and discipline of written law. The Talmud, for instance, contains thousands of references to verses from the Bible, but they appear at random, not necessarily following the relevant Mishna. There is no adequate index through this maze of material. One either knows one's way, or one is lost.

Chief aim

The chief aim, then, of the Tora Shelema, is to lay out, methodically and definitively, all the pre-Talmudic and Talmudic commentaries alongside the Biblical passage to which they pertain.

The millenium of Jewish learning from 600 to 1600 C.E., the period of the Ga'onim and Rishonim, is dealt with in briefer form. There could be no question of including everything — by this time the reluctance to put pen to paper had vanished, and the amount of material is vast. So, in the Biur ביאור (explanation) — the section devoted to post-Talmudic exposition — Rabbi Kasher is selective. He quotes widely from the Ga'onim and Rishonim, but does not duplicate, supplying instead a comprehensive bibliography to guide the reader to the sources themselves. He also points to textual variants, sometimes of radical importance, in the manuscripts of the commentators. Rarely, he cites a post-1600 commentator who offers some original explanation on a certain point. What is amazing, says Rabbi Kasher, is the amount of these latter-day commentaries which were anticipated 1,500 years before, then lost in obscure Midrashim until rediscovered in our own day.

His own notes

Interspersed in the Biur are Rabbi Kasher's own brief notes, enlarging on the commentaries he cites. At the end of each volume, there is a section of addenda, where Rabbi Kasher offers longer essays on particular points of interest. Here he explains at length the significance of a hitherto unknown Midrash, or a variant text of an extant source. Here he also introduces Halachic novellae of his own, ideas which he distils from the source material. By deliberately separating this section from the body of the work, he burdens neither the scholar who is interested only in source-material, nor the lay reader without Talmudic training for whom the addenda are anyway too specialised.

A full list of all the sources used in the Tora Shelema was compiled by Rabbi Kasher as a separate 450-page book: "Sarei Ha'elef" שרי האלף (New York, 1959). Here, he lists 157 Talmudic and Midrashic sources, and 2,559 sources from the period ca. 500 to ca. 1500 C.E. — the *"elef"* (millenium) referred to in the title. The sources are divided into seven sections: 1 — Midreshic and Talmudic (157); 2 — Commentaries of the Pentateuch (175); 3 — Commentaries on the rest of the Bible (291); 4 — Commentaries on the Mishna and Talmud (1,247); 5 — Responsa of the Ga'onim and Rishonim (88); 6 — Works of Halachic rulings (168); 7 — Works on miscellaneous subjects (580).

I asked Rabbi Kasher to choose a passage from the Tora Shelema which would best demonstrate the importance of the work. He cited several, of which I have selected two short items.

'Moses' veil'

In the addenda on volume 22, Rabbi Kasher has an article on the "veil" — masveh מסוה — which Moses put on his face when speaking to the Children of Israel (Exodus 34:29-35). Rabbi Kasher traces the commentaries on the word "Masveh" from the earliest Targumim to our own century. Onkelos gives simply "veil" or "face covering." The Yerushalmi and Yonatan and several later commentaries speak of a cloak which could be pulled down to hide the face. The first to give the word a symbolic connotation was Gersonides (Ralbag — Rabbi Levi ben Gershon). He wrote that Moses, after his experience on Mount Sinai, was on so lofty a spiritual plane that he could not converse with ordinary mortals without making a conscious effort to lower himself. This effort is metaphorically described as putting a veil on his face. The modern commentators also prefer a metaphorical explanation, and Rabbi Kasher cites several of them.

But this is not to say that the earliest exegesis does not countenance metaphorical or allegorical interpretation. The passage in Leviticus 26:6 — "And I will cause evil beasts to cease out of the land" was explained by all the later commentators in a more or less literal sense. Thus, when Maimonides wrote in Hilchot Melachim, 12:1 that the famous Messianic prophesy, "the wolf shall dwell with the sheep" (Isaiah 11: 6), was not intended literally, as even in the Messiah's epoch the animals will not change their natures, his constant adversary Ravad (Rabbi Avraham ben David) cited Leviticus 26:6 to show that the Tora itself envisages the eventual idyl. But in the complete manuscript of the Targum Yerushalmi found in the Vatican Library, which Rabbi Kasher uses in Tora Shelema, the passage in Leviticus is rendered: "And I will destroy the power of kingdoms which are comparable to wild animals" — a thoroughly metaphorical explanation by one of the earliest Biblical commentators akin to Maimonides' approach.

The turning point in the long history of the Tora Shelema came early in the 1940s, when a group of American backers relieved Rabbi Kasher of the task of raising funds for its publication.

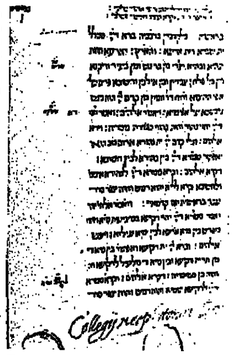
Never an inward-looking scholar, Rabbi Kasher sought the widest possible support for his project. In a pamphlet printed in 1944, *letters* of approval and encouragement appear from a kaleidescope of famous names from all walks of Jewish life.

New sources

In the Tora Shebe'al Peh (Oral Law) section of the Tora Shelema, Rabbi Kasher cites from hitherto unknown sources, old manuscripts dug out from the great European libraries, the Vatican collection and the British Museum, from the Cairo Geniza and the Jewish Theological Seminary Library. Among these are medieval Yemenite manuscripts of Midrashic anthologies which Rabbi Kasher unearthed in the British Museum and the J.T.S. They include the Mekhilta Derashbi, an important source, extensively quoted by Medieval commentators, but later lost and only recently rediscovered.

Rabbi Kasher's most important find was in fact discovered not by him, but by a Spanish priest-professor, Alejandro Diez-Macho: it is a complete manuscript of the Targum Yerushalmi, found in the Vat-

(Continued on page 15)



First page of the manuscript of the Targum Yerushalmi found at the Vatican by Prof. Diez-Macho. At the bottom are the Vatican Library's seal and an official's signature. (Photo Barsilay)

Rabbi Menahem Kasher

RABBI Menahem Mendel Kasher was born in Poland in 1895, into a traditional Hassidic milieu. (He is still today a leading Hassid of the Rabbi of Gur.) He received the usual heder and yeshiva training, but with his patently exceptional abilities was soon noticed by the leading rabbis of the day who befriended and encouraged him. Yet he never conformed to the accepted norm: as a child, he insisted on learning the whole Tora (Pentateuch) by heart before he ventured on to the Mishna. And then he had to have the entire Mishna word-perfect before he would turn to Gemara. By the age of 13 he was writing his own novellae on Talmud. In his 'teens, he found the time to study Russian and Polish while exchanging responsa with the leading Halachic authorities of the day.

In the early 1920s he lived in Warsaw, where he lectured at a metivta (advanced yeshiva) and edited a monthly journal called "Degel Hatora." Then, in 1926, he was sent by the then Rabbi of Gur, the late Rabbi Avraham Mordechai Alter, to this country to found the Sefat Emet Yeshiva in Jerusalem. Later, he went to the U.S., and for many years travelled back and forth between Eretz Israel and the U.S., stopping off at the great libraries of Europe to pore over manuscripts and incunabulae, going on to the U.S. to raise funds for the next volume of Tora Shelema, and returning to Jerusalem to write. In 1947 he was given an Honorary Doctorate of Divinity by Yeshiva University, New York, and in 1963 won the Israel Prize for Tora Literature, for his Tora Shelema. Twice he has won the Tel Aviv prize for Literature.

'Man on the Moon'

Although the Tora Shelema is Rabbi Kasher's life's work, it is not —incredibly enough — by any means his whole life. He is an inveterate and prolific contributor to newspapers and learned periodicals. His teeming mind is acutely responsive — in his own unique style — to every sort of stimulus. Among his latest books is a Halachic treatise entitled "Man on the Moon — A Tora View of the Great Event of Man's Landing on the Moon." This opens with a beautiful interpretation of the verse in Isaiah 24: 23: "The moon shall grow pale and the sun hide its face in shame, for the Lord of Hosts has become king on Mount Zion and in Jerusalem ..."

RABBI KASHER

He then goes on to discuss the Halachic and theological implications of manned space flight, taking issue with one rabbi who apparently believes that observing the Commandments will be unnecessary on the moon.

In another recent work, a 500-page book named "The Great Epoch," written in the exhilaration following the Six Day War, Rabbi Kasher challenges the Satmar Rebbe, Rabbi Yoel Teitelbaum, who has written Halachic treatises against political Zionism.

'Israel Haggada'

Probably his most popular work is the "Israel Passover Haggada" (New York, 1962). The basic idea of this Haggada is similar to that of the Tora Shelema: Rabbi Kasher cites hundreds of Midrashim and other sources on the Exodus and adds his own commentaries. But here the aim was to be at once scholarly and readable. There is a running English translation, beautiful illustrations, and serious — not outlandish — efforts to bring out the relevance of events in our own time to the Exodus story.

When I spoke to him, Rabbi Kasher was preparing a major work on the Halachic aspects of the International Date Line, a theme which has occupied several rabbis this century. He has also mapped out a Sabbath eruv for Manhattan and has written on "The *Tora's Attitude to the H-Bomb*" and the authorship of the Zohar — all this while turning out volume after erudite volume of the Tora Shelema.

KHRUSHCHEV AND THE JEWS

THERE has been considerable discussion about the authenticity of this book — purporting to be Khrushchev's memoirs — and the circumstances of its transfer to the West. The opinions of Sovietologists on this matter vary from Prof. Leonard Schapiro's assertion that the book is completely worthless, to Edward Crankshaw's belief that it certainly is the real thing. A careful examination of the text seems to indicate that the modes of expression, idioms and *temperament are indeed Khrush*chevian, although the question whether all of it was said or written by Khrushchev, and whether some of what he did actually say is not included, must remain unanswered for the time being. It is known that an agreement between Time-Life and those in possession of a typed Russian manuscript was negotiated last August. It was this typewritten manuscript, and not the original tapes and notes, that was handed to Edward Crankshaw, British Sovietologist, who assisted in the preparation of the memoirs for publication. Now Time-Life has announced plans to being out a second volume, and the controversy continues.

The purpose of the present review is to examine just one specific issue reflected in "Khrushchev Remembers," namely Khrushchev's attitudes to Jews and Judaism. It is highly probable that Khrushchev, by criticizing Stalin's anti-Semitic behaviour, meant to whitewash himself and express some views on the problem of anti-Semitism in the Soviet Union, which for political and other considerations he excluded from his famous anti-Stalin speech at the Twentieth Party Congress in 1956. The inconsistencies and contradictions apparent in Khrushchev's remarks about Jews and anti-Semitism are striking, and seem to reflect the typical ambivalence of Soviet attitudes and policies concerning things Jewish.

Saw pogroms

Khrushchev's personal feelings about Jews stem from both his childhood environment and his struggle for ascendancy within the party. Born in the village of Kalinovka on the Ukrainian border, young Khrushchev — as he testifies himself — *received* a strict religious upbringing: "I can remember vividly the saints on the icon... I remember being taught to kneel and pray." In his childhood he also witnessed anti-Jewish riots and pogroms.

Since the number of Jews continually increased within the ranks of the Communist Party and administration in the 1920s and 1930s, he undoubtedly had dealings with many of them on his way from obscure party jobs in the Ukraine to his subsequent career in the centre. While serving as Secretary of the Moscow party organization in the late 'thirties, he was apparently criticized for self-glorification by Y.A. Yakovlev, head of the Agricultural Section of the Central Committee. Khrushchev's counter-attack, as related in the memoirs, consisted of a reference to Yakovlev's Jewish origin and his "real" name — Epstein. Yakovlev-Epstein was arrested shortly afterwards and purged.

Nikita and Lazar

It is well known that Khrushchev's party career was closely interwoven with that of Lazar Moiseevich Kaganovich, one of the last Jews to survive in the Soviet higher echelons under Stalin. Although it has never been explicitly stated by Khrushchev, there is no doubt that the complex relationship between the two had a considerable impact on Khrushchev's attitudes toward Jews in general. Khrushchev became a protege of Kaganovich's after they met in the Ukraine in 1917; it was upon Kaganovich's recommendation that Khrushchev was transferred to Moscow in 1929. It seems that Khrushchev's antagonism toward his Jewish benefactor dated from the end of World War II, when Kaganovich was sent from Moscow to replace Khrushchev as First Secretary of the Party in the Ukraine. This marked the end of any friendly feelings that Khrushchev might have had towards Kaganovich. Khrushchev says that although he thought at first that Kaganovich had helped him to advance in the Moscow Party apparatus, he later realized *that his promotions had been due* to Stalin himself. At the same time Khrushchev accuses Kaganovich of being "nothing but a lackey (of Stalin's), a loud-mouthed worshipper and flatterer." Kaganovich is actually depicted here as the number-three villain, surpassed only by Stalin and Beria. According to Khrushchev, Kaganovich lacked the most basic moral standards: "... he wouldn't say a single word on behalf of his brother, who was accused of being a German spy planted by Hitler."

Kaganovich's malice

Khrushchev's most severe accusations relate to the post-war years in the Ukraine. Thus, it was Kaganovich who started the campaign against Ukrainian nationalism. Khrushchev accuses him also of being a Jewish anti-Semite, attacking primarily those Jews who were on friendly terms with Khrushchev. Kaganovich, for example, became extremely malicious toward Molotov when his wife, a Jew, was accused of pro-Zionist sympathies, arrested and exiled. Within Stalin's Politburo "Kaganovich played the part of a vicious cur who was unleashed to tear limb from limb any member of the Politburo toward whom he sensed Stalin's coolness." Khrushchev accuses Kaganovich of remaining a staunch Stalinist even after Stalin's death, and of opposing any criticism of the late leader which Khrushchev advocated for his own political reasons. One may suggest that Khrushchev projects on Kaganovich those sins which were actually committed by all the members of the Soviet leadership under Stalin, including Khrushchev.

Khrushchev's ambivalence, even outright hypocrisy, in his statements about Jews, is clearly revealed by the juxtaposition of certain passages in the memoirs with his behaviour and statements in various periods of his career. While Party boss in the Ukraine in 1939-1941, Khrushchev actively participated in the Soviet annexation of Western Ukraine, which until then had been part of Poland. He says he was quite surprised by the anti-Soviet activities of some Jews residing in the new Soviet territories. He says not a word, however, about the large-scale deportations of Jewish refugees from those territories into the far regions of the Soviet Union.

Ambiguous on Holocaust

Khrushchev's ambiguity on the Holocaust was revealed on a number of occasions. Upon his arrival in liberated Kiev in autumn 1943, a hysterical man who approached him on the street kept shouting that he was the only living Jew in the city. But Khrushchev never said a word about the massacre of Kiev Jews at Babi Yar. In reply to Ilya Ehrenburg's letter expressing concern about the possibility of a market place being built at Babi Yar, Khrushchev advised the writer to mind his own business. When the same issue was brought up at a meeting of Soviet artists and intellectuals in 1963, Khrushchev accused poet Evgenii Evtushenko of being politically immature.

In "Khrushchev Remembers," Khrushchev goes out of his way to protest his opposition to anti-Semitism. He boasts of rebuking high Party officials in the Ukraine, who he says, "were typical Ukrainians (who) had taken it into their heads that Stalin was launching a crusade against the Jewish

KHRUSHCHEV REMEMBERS. With an Introduction, Commentary and Notes by Edward Crankshaw. Translated and Edited by Strobe Talbott. London, Andre Deutsch. xxv + 639 pp. 70s.

Reviewed by
Shimon Redlich

NIKITA KHRUSHCHEV

People ..." But it is common knowledge that Khrushchev, as the key *man in liberated Ugraine, was* at least partially responsible for the Soviet policies toward the Jewish population there. In a speech on Nazi atrocities in the Ukraine which he delivered in 1944, he said not a word about the murder of nearly a million Ukrainian Jews. He also gave his blessings to the discriminatory policies toward Jews in post-war Ukraine. When one of his secretaries complained about being mistreated on account of her Jewish origin, Khrushchev is believed to have explained to her the "reasons" for anti-Jewish discrimination, and advised the Jews in general not to return to the Ukraine. When in the spring of 1944 anti-Jewish rioting occurred in Kiev, after a Ukrainian was killed by a Jewish officer in a fight resulting from the former's anti-Semitic remarks, the rioters went unpunished, and Khrushchev himself marched in the procession of the killed Ukrainian.

'Like a tumor'

Most interesting is the manner in which Khrushchev criticizes and accuses Stalin of outright anti-Semitism. Stalin's anti-Jewish feelings, according to Khrushchev, could be detected already in the 'thirties. Once, during a meeting in which Khrushchev participated in his capacity as Moscow Party Secretary, Stalin, discussing troubles at an aviation factory in Moscow, remarked: "... the good workers... should be given clubs, so they can beat the hell out of those Jews at the end of the working day..." According to Khrushchev: "Anti-Semitism grew like a tumor inside Stalin's own brain." In fact, Khrushchev never referred publicly to Stalin's crimes against Jews. In denouncing the "Doctors' plot" in his 1956 speech, Khrushchev never mentioned its clearly anti-Jewish overtones.

Especially illuminating is a comparison between two different versions of Khrushchev's account of the so-called "Crimean affair." After the liberation of the Ukraine, some of the members of the Jewish Anti-Fascist Committee in the Soviet Union suggested that the Crimea be turned into a Jewish region. According to Khrushchev, Stalin immediately became suspicious, and his imagination ran wild with ideas of the Crimea becoming an American-Zionist outpost inside Russia. This led to the purging of some of the outstanding members of the Committee. Khrushchev confirms the already known fact about the murder of Shlomo Mikhoels, the actor who headed the Jewish Anti-Fascist Committee, on Stalin's instructions. He also reveals that Beria's men planned the murder of Mejim Litvinov. Khrushchev here considers the "Crimean affair" to have been a disgrace. But he is known to have expressed quite a different opinion during a meeting with an official delegation of the Canadian Communist Party. J.B. Salsberg, a leading Canadian Jewish Communist participating in the meeting (who shortly afterwards broke with the Party), reported later that "Khrushchev said that he (Khrushchev) *agreed with Stalin* that the Crimea ... should not become a centre of Jewish colonization, since in case of war it could turn into a bridgehead against the Soviet Union." This was a clear implication by Khrushchev that Soviet Jews have a natural inclination for treason.

Not careful

Khrushchev, unlike Stalin, wasn't careful enough not to air his personal anti-Jewish prejudice outside the closed circle of Soviet leaders. In an interview published in "Le Figaro" in April, 1958 he said the Jews were incapable of collective work and group discipline. During his talk with Salsberg he also said that "wherever a Jew settles, the first thing he does is build a synagogue." Another criticism was that those few Soviet tourists who don't return to Russia are of Jewish origin.

He did not hesitate to express some of his anti-Jewish views even outside the Soviet Union. During his visit to Warsaw for the funeral of President Bierut, he is believed to have complained about the disproportionately large number of Jews in the Polish party apparatus: "There are among you many leaders named ... ski (a typical Polish surname ending assumed by many Jewish Communists in Poland in order to disguise their Jewish origin — S.R.), but an Abramovich always remains an Abramovich."

Khrushchev's attitude toward the "Jewish question" in the Soviet Union is apparent not only in his remarks and observations. It was also expressed in Soviet policies toward Jews when Khrushchev was number one in the Kremlin. The situation of Soviet Jews as a national group did not change substantially under Khrushchev. There were, to be sure, "rehabilitations" of Jews as individuals, but Jewish bodies and institutions which had been liquidated under Stalin were never restored. Although a number of Yiddish books was published, no real change took place in the sphere of Jewish culture. A semi-official policy of discrimination toward Jews in employment and education continued.

'Economic crimes'

Khrushchev's period was also marked by a proliferation of books, pamphlets and articles attacking Judaism, the most extreme example being Trofim Kichko's "Judaism Without Embellishment." The anti-religious campaign had wide implications, since Jewish religion became identified with Jewish nationalism, history, Zionism and Israel. It was during Khrushchev's reign that anti-Semitism was used in the war on illegal economic activities; large numbers of Jewish defendants were tried for so called "economic crimes."

Like his predecessors and successors, Khrushchev continued to use anti-Semitism in internal Soviet policies while publicly denying its existence. He was always eager to state for Western consumption that a "Jewish question" didn't exist in his country. At the same time, however, if we are to accept this book as authentic, Khrushchev's verdict on the question is quite unequivocal: "The germs of anti-Semitism remained in our system, and apparently there still isn't the necessary discouragement of it and resistance to it."

Dr. Redlich is Lecturer in Soviet Jewish Affairs at Bar-Ilan University.

BOOKS

POST

Edited by Moshe Kohn

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- Miriam Arad's roundup of Hebrew children's books and Karen Gershon's poem of her child in Jerusalem ... page 10
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- Jerusalem scholar's book on the struggle of Jewish labour in Tsarist Russia ... page 12

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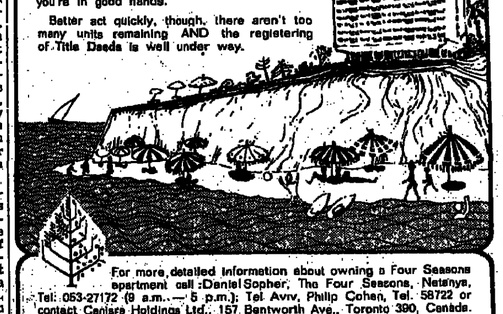

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هكذا من الأصل

Good book badly bound

OVERCOMING the prejudice generated by an unattractive cover — if publishers knew how much that counted: four out of five children rummaging through my books pick out the bright covers for their "can I have this when youre through with it?" — further aggravated by an unpromising opening, it took me a little time to be won over to **EYZLENU BASHEKHUNA** איזלנו בשכונה by Tzvia Ben-Shalom (In Our Neighbourhood, Tel Aviv, Yavneh, 154 pp., drawings by Meir Moses). What makes this book so good is the first-rate writing, for it is not at all sensationally exciting: no spies, no hidden treasures, no wars, six-day or otherwise — just the exploits of ordinary children in an ordinary Tel Aviv neighbourhood.

They are always the same children in the same setting, but each of the book's nine chapters is more or less a story by itself, sometimes starting in the middle and gradually working back, sometimes beginning as philosophically as this light-hearted essay on the topic of hikes:

"Some people can plan out anything and some hikes are carried out exactly according to plan. A few kids get together, decide on routes and dates, pack their things and set out — and afterwards they tell you how glorious it was. But with us everything has got to get mixed up: planning apart and execution apart. We had decided to go to Eilat in the Pessah holiday — Zvika, Eli, and me. Three is the ideal number for such a purpose: small enough for hitch-hiking and big enough to have fun, and anyway the third can always settle arguments ..."

Good on details

Not all the chapters are equally good of course; one in which the children *do* indulge in a bit of detecting, if only in a search for a missing person, is even rather weak. But then, this author's strength does not lie in plot. She is excellent with practical details, and her children never do anything that clashes with the fact that children have to go to school, do their homework, eat and sleep, that they have only a limited amount of pocket-money and are not as strong as adults. This is not as usual as it sounds: plenty of children's writers forget one or more of these facts. Miss Ben-Shalom can do more, though. She can tell the story of a good deed, and not only avoid all tear-jerking stuff, but also clear up the difference between charity which is apt to be humiliating to donor and recipient, and the true good deed. She can also evoke mood:

"It was near nightfall and we were sitting in the door of our clubhouse, tired from running around all day. The younger kids had gone home already... The clubhouse was dark and none of us felt like getting up and putting on the light. It was boring, but pleasant."

Finally, this writer knows her material, and her heroes, about 13-14, are obviously familiar to her. At the beginning of one story, for instance, a new boy appears in the neighbourhood, mounted on a seven-speed racing-bicycle. One of the children makes approaches by asking for a turn on it, and the boy gets off and hands it to him just like a girl of 7!

"He didn't add the customary 'But only one,' or 'But only here on the playground,' or 'But take care of it' — or anything like what each of us would have said if he'd lent his bicycle..." For 9-12, and perhaps some eights and thirteens as well.

Rasmus

ANOTHER book I read with more than professional pleasure is **RASMUS UVOLEAH HAHARAVOT** רסמוס ובולע החרבות (Rasmus and the Swordeater, Tel Aviv, Am Oved, 150 pp., Hebrew by Ruth Livnit, drawings by Shoshana Heimann), by the well-known Swedish Children's author Astrid Lindgren. This one has a good tight plot, concerned with what happens when

Children's Books
By Miriam Arad

Rasmus, 11, springs gallantly to the aid of his sister, 16 and in distress. His sister is the current flame of one Joachim, who instead of a diary keeps himself a kind of catalogue in which the charming lad notes down the names of all his ex-flames, complete with picture.

Rasmus' sister can be a bore sometimes, as Rasmus will be the first to admit, yet when she falls out of grace and realizes that her photograph will be added to that inglorious list, Rasmus decides to take action. Together with his friend and admirer Pontus he steals into Joachim's house to pinch his sister's photo. By mere accident a couple of thieves have picked the very same night to pinch the family silver, and one of the thieves is none other than Alfredo the Swordeater, so you can imagine. Mrs. Lindgren writes charmingly as always, as you have only to watch Rasmus at his morning-ablutions to know.

"He popped his head under the cold-water tap to wake up. Then he decorated his toothbrush with a long streak of toothpaste, held it under the tap till all the toothpaste got washed off, put the toothbrush into his mouth and passed it swiftly over his teeth from side to side, and considered his morning toilet well and done... Everything in the bathroom, except the soap, was wet."

The translation — from Swedish? English? — is a bit stiff but readable, for 9-12.

Cuteness

RASMUS brushing his teeth will appeal to adult readers, who will consider it cute. Children, on the other hand, won't be attracted by the cuteness of it but the fact that they probably brush their own teeth in the same manner, or will if they can get away with it — that is, they identify with Rasmus. It is true that, though it amused me, I am not entirely easy about the rightness of this scene for children, but Mrs. Lindgren is a good enough writer generally to be able to handle this kind of double-write. It is a dangerous thing, and plenty of lesser writers fall at it. Following is an example of cuteness unadulterated (the scene is a picture gallery, the speaker a girl of 7):

"The neck of the teacher, that is the man who was explaining the pictures, was tied with a coloured scarf instead of a tie, so apparently he had a cold and a sore throat. His hair was very untidy, too, as though he had just come out of bed and hadn't had time to comb it. When I have a sore throat mummy puts a scarf round my neck and tells me to try and talk as little as I can. And this poor man, not enough that they'd dragged him out of bed, they had to make him talk and talk!"

SHPITZ שפיץ by Shulamith Lapid (Ramat Gan, Massada, 96 pp., drawings by Sarah Barkai) is full of that kind of thing. Besides, it is peopled with some utterly incredible characters, like Shalom the policeman who seems to have little else to do but look for lost dogs, take kids for a ride in the prowl-car, or buy them ice-creams. Still, the book — mainly about children and a lady and a dog — has some fairly nice patches and will do on a *hamseemy* afternoon. For 7-8.

Pedestrian tales

A LINGUIST friend of mine likes to amuse himself sometimes by taking up a piece of Hebrew writing, journalistic, scientific, fictional or other, and picking it to pieces, occasionally following this up by publishing a wittily scathing attack on Hebrew as she is writ. This friend would have a ball with **HABALON HAKAHOL** הבלון הכחול by A. Gad (The Blue Balloon, Tel Aviv, Sreberk, 96 pp., drawings by Bina Gewirtz), a pedestrian collection of stories and folktales for 5-7.

It is full of stylistic atrocities like *"ayef veyage'ah me'od"* (very tired and exhausted), for this author is the kind of person who will never permit anyone to be just *ayef* anyway, or like "beside the stone beside which he fell asleep;" there are plenty of illogical constructions, unidiomatic usages, or absolutely unnecessary neologisms, like *"avnon"* for "small stone." The trouble is that this is not an isolated case, though it *is* one of the worst.

It seems that even major publishers, employing first-rate editors, tend to skimp on what they perhaps consider less-important books, or books that will sell anyway. And the children read them, and grow up to write "a terrorist raiding party opened ore on an Israeli army patrol, which returned the fire and chased them off," which is, in Hebrew, a plain case of an illegitimate "which," which my linguist likes to quote as an example of extreme misdemeanour.

Donald the Peduckog

ALSO new on the market are three books from the Disney factory, all published by Yavneh in large picture-book format of 16 pages, and very well rendered into Hebrew by Lea Naor. They include **DONALD MELAMED HESHBON** דונלד מלמד חשבון (Donald Teaches Arithmetic), which, while taking us into a day in the life of Donald Duck, teaches us pleasantly to count up to 12 and do simple sums like 3 plus 5 and 8 plus 1, all of course with the usual Disney stuff of a worm sticking its tongue out of one of the to-be-counted apples, or piglet's tail doing service as a corkscrew. **HASHAON SHEL DONALD** השעון של דונלד (Donald's Clock) is a matter of learning to read the clock — except where the text says it's ten past eight and the clock has only one hand, and where it says half past eight and the clock in the picture says 5.35. **DISNEYLAND HOGEGET** דיסנילנד חוגגת (Disneyland Celebrates) is concerned with the troubles of Mickey Mouse, who is looking for a place to play his fiddle in peace and quiet and finds that wherever he goes people are beating out loud pop — such is life.

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Naomi in Jerusalem

By Karen Gershon

I

One generation past the Holocaust,
my golden daughter matches Jerusalem:
all she expends herself on contributes
to make her.

II

People, noises and events
are my daughter's elements
and the honey-coloured stones
dance about her in response.

OLD CITY OF THE JEWS

A HANDY little map — for Hebrew readers — marking out the Jewish sites in the Old City of Jerusalem as well the main points of Moslem and Christian interest has just been brought out by Aharon Bir, the well-known young Jerusalem Orthodox guide. The map, title "Yerushalayim: Ha'ir Ha'atika" ירושלים: העיר העתיקה has place and street names clearly marked according to their Hebrew names — all superimposed on an aerial photograph of the city. If you know what you are looking for this map will help you to get there quickly; if you don't really know what you are looking for, you will also need a good guide book or someone who knew the pre-1948 Old City well to tell you the history and significance of some of the places marked — because this map only lists places but does not tell what they are. Price IL2.

M.K.

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Superb storyteller

THREE lawyers meet in Germany to settle a claim concerning a large sum of money paid into a a Swiss bank in 1938: an Englishman, a German and, from Israel, Grunwald, an elderly German Jew. The conflict which provides the story is not between them but between each of them individually and recent history. The plot servos to explore their attitudes; the writer's comprehension of his subject matter makes Lionel Davidson's **MAKING GOOD AGAIN** (Penguin) a book to be taken seriously.

His three previous novels have established Davidson's reputation as a superb storyteller; here, the story-line as it moves along collects rather a lot of debris — left finally as loose ends, which is a pity because of the excellence of this book on a much higher level.

As tends to happen to Jews who return to Germany, Grunwald steps back into the same river. The disoriented German is a coarse drunkard with a boy's passion for woodlarks. The Englishman's existence comes across as a little threadbare — as it is bound to seem by comparison with the calamitous background of the other two. The author presents them with such authority, that one can only marvel that he knows so much about experiences not his own. The Bavarian setting is made authentic by a camera's attention to detail: beyond Munich, near the Czech border, there is a tendency for some of the names above the shops to end in "c" or "k." I am grateful to Lionel Davidson for making me see things I would miss in actual life.

The book is to be thoroughly recommended, though I am not sure that I can recommend the Penguin edition: maybe I was just unlucky in my copy of it, which came apart in my hands. I shall want to browse through it again, sometime, to renew acquaintance with old Mr. Grunwald.

KAREN GERSHON

The market people

IN **MARKET** (Penguin, 126 pp., 5s), originally published in 1965, the then 25-year-old Irish writer Nik Cohn tried to sketch lightly particular moments in the lives of market people — those who supply the movement, and occasionally life, to the overwhelming stasis of The Market, the focal point of everyone's existence. It is in places a dull book, as Cohn's omnipresent attempts to convey smells (of urine, of fish, of ripe fruit) distract from the simple narrative style which conveyed the ephemeral glimpses.

In **I AM STILL THE GREATEST SAYS JOHNNY ANGELO** (Penguin, 141 pp., 5s), first published in 1967, Cohn drops the pretence at arty Rimbaud-type phrases and writes in a technically simplistic allegory or fairy-tale form — much like the narrative naivete which makes J.P. Donleavy so pleasing. It tells of Johnny Angelo's growth from four-year-old brat to his death at 27 while at the pinnacle of rock idol fame. Johnny is the embodiment of the puritan's psychotic fantasies in the 1960s of Mick Presley and the 1960s of Mick Jagger. "And this was the truth of Johnny Angelo, that he was all things at once, masculine and feminine and neuter, active and passive, animal and vegetable, and he was satanic, messianic, kitch, and camp, and psychotic and martyred and just plain dirty." And that everything he did was with "flair," a concern for style in a world full of ugliness.

Pass up the first and enjoy the second.

CURTIS ARNSON

The past that never was

WHILE I am not an advocate of nirvana-through-LSD or, for that matter, through pot or hash, I must admit that I'd be tempted mightily to try that nameless drug invented by Daphne du Maurier for her new novel, now in paperback, **THE HOUSE ON THE STRAND** (Penguin, 313 pp., 6s).

The drug is the equivalent of H.G. Wells' time machine. Concocted by Magnus, the scientist friend of the bored and restless protagonist and narrator of the story, Richard Young, it is either a powerful hallucinogen or truly a means of time travel. Or both, perhaps. In any case, by means of it and with increasing urgency, Richard leaves his and our present and makes several "trips" into England's Cornwall of 600 years before. There, always in the company of the steward, Roger Kylmerth, he remains silent and invisible, a disembodied witness of events in the other's life, but remaining in the flesh, if not in the conscious mind, of his 20th-century self. He is obsessed with that time, those people, that vibrant Cornish coast (the setting, by the way, of many of Miss Du Maurier's novels) and these drive everything else from his mind and heart. His personal life seems pallid beside this resurrection. Even in his own time, that past becomes his major concern. He pores over histories and chronicles, he wanders through the countryside, trying always to reconstruct the landscape of the past, and not only out of a desire to know it but also out of an awareness that ignorance of it may mean danger. And, in fact, the changes wrought by time and men do cause him embarrassment, endanger his life, and in the course of the novel, cause the death of another. Still, Richard persists. His relationship with his wife suffers. He falls in love with Isolda in that past, a feckless Tristram who can never consummate his passion.

Richard never doubts that he is visiting the past. Neither does the reader. And Miss du Maurier makes us care not only about Richard, his wife, and his friends in the present, but also about those in the lost past — a past which, she slyly suggests in passing, just may not have existed, at least, not in that way. For the themes of hallucination and reality, and that of a turbulent past impinging on the present, pervade the book, and lend to what is essentially an entertainment, a bit of philosophical weight not usually found in escape fiction. That is very refreshing. But perhaps the greatest charm of this skillfully written story is that it manages to smash our romantic notions about the serenity of bucolic life in the Middle Ages, and to convey to the reader its brutality and its harshness as well as its beauty.

SALLY ROSENBLUTH

Malraux revisited

TWO recent Penguin paperback reprints of works by Andre Malraux — **DAYS OF HOPE** (translated from the French by Stuart Gilbert and Alastair Macdonald, 462 pp., 10s) and **ANTI-MEMOIRS** (translated from the French by Terence Kilmartin, 490 pp. 10s) — chronologically take in some of the most important events of our time. But chronology is the last thing Andre Malraux is concerned with in "Antimemoirs." He moves freely in time and space, in the past and present of his own life, his ancestors, world history, ancient and contemporary: juxtaposes events, people, ideas concrete and abstract from all times and places, and sometimes illuminates them profoundly by so doing. There are word portraits of the great art works, primarily of Egypt and India, that are masterpieces themselves and must rank with Walter Pater's "Mona Lisa." There are interesting discussions with heads of state and portraits of De Gaulle, Mao Tse-tung, Gandhi and Nehru as well as other well-known figures, great and small. There are harrowing and adventurous episodes. There is the story of the Maquis leader, Jean Moulin, and the Long March of the Chinese Communists with the famous exploit at the bridge of Luting, moments of great heroism that belong to all mankind. But the difference between "Days of Hope" and "Antimemoirs" is that of youth and age, perhaps. In the first book we have the feeling of thought and action wedded together as one, while in the second book you cannot escape the awareness that they are reminiscences no matter how gripping the tale.

"Days of Hope," Malraux's novel of the Spanish Civil War, was, in its time, a landmark for intellectuals and all "men of good will." Here is a taste of its style, the feeling of a universal drama being played, uniting and involving all mankind:

"For the first time Manuel was hearing the voice of that which is more awe-inspiring even than the blood of men, more enigmatic even than their presence on the earth — the infinite possibilities of their destiny. And he felt that this new consciousness within him was linked up with the sounds of running water in the streets and the footfalls of the prisoners profound and permanent as the beating of his heart."

Malraux's passionate belief in the nobility, goodness and greatness of man and the Spanish cause may, perhaps, bring a smile to many who have been nurtured on the novels and movies of the anti-hero. But for a great many of those in all lands who felt themselves called upon to go to aid and defend what they considered an unmistakable just cause, a desperate cause, betrayed openly or covertly by the different governments, it was an important gesture. All of those who came knew that it was in vain, yet they felt they must bear witness for all mankind, if need be with their death.

In "Antimemoirs" Malraux again bears witness for all mankind, with his "Life." It is interesting to compare the following with the above-quoted passage.

In the multifarious forms of that which drives us on, in struggle against humiliation, and even in that sweetness which one can scarcely believe exists on this earth, life, like the gods of vanished religions, appears to me at times as if it were the libretto for some unknown music."

Malraux may have wanted, in this biography, to do what many have attempted to do in the past for their age — a synopsis of the meaning in all that man reached for and attained up till now. An impossibility at the present time, of which he is aware:

"... above all the irremediable, the sense that 'you'll never know what it all meant.' Faced with that question, what do I care about what matters only to me?"

Malraux is aware of the danger of and at the same time fascinated by this age whose "Medium is the Message." He is, of course, much more conscious of all its implications than Marshall McLuhan:

"... the metamorphosis by means of which the worlds and the spirit of dead civilizations reach us is not an accident, but the very law of the civilization which is beginning with us... we are taking part in the most colossal resurrection the world has ever known. And it goes hand in hand with cinema, television, all the forms of disseminating works of the imagination... In Moscow as in Chicago or Rio or Paris, our age is... the age of the industrialization of fantasy... our civilization gives birth to as many dreams every week as to machines in a year. It has created some of the most inaccessible arts that humanity has known... the make-believe of the Ramayana as of our Golden Legend, is didactic... It is no longer true at all of the present day make-believe of the western masses... a new cycle of blood, sex, sentimentality, politics or death had superseded... the owners of the dream-factories are not unaware of this. And they are not here to help people, but to make money."

DIANA SKALA

Paperbacks

A world of right and wrong

THERE is something frightening about rereading a favourite childhood author. Remembering the experience, one looks for certain feelings which cannot recur in the no longer "formative" years, and when they don't, there is a never pleasant loss of illusions. Howard Fast, author of **THE LAST FRONTIER** (New York, Signet, 223 pp.), was one of the creators of the ideals of my generation, the children of American Jewish radicals of the 1930s. We devoured "The American," "Citizen Tom Paine," "My Glorious Brothers," "The Unvanquished," "Freedom Road" — finding in them a world of right and wrong, good and bad which we could emulate and a language which we could understand. From him we learned what a traitor was, what it was to suffer for your beliefs, and what it was to believe in a Cause larger than yourself and even to die for it. Today, when the words "good, bad, right, and wrong" have all but disappeared from my "educated" vocabulary, and each cause has been replaced by "reality," I wondered whether Fast could have something to say to me. Reading this reissue of "The Last Frontier," one of his earlier novels, I found that indeed he did, for though his ideas were constant, and mine have changed, there is even now a strong appeal to his writing.

Fast is and always was a didactic political writer in the same way that Ayn Rand is. That is, he begins his novel with the intention of proving a particular point, and the whole novel is subjugated to that point. In "The Last Frontier," written in 1941, he wants to show the nobility of the American Indians in contrast to the White man's brutality. He takes a historical episode and invests it with elements of myth, heroism, sacrifice. The Indian embodies the unspoiled romantic grandeur which the revolutionary hero must possess; the White man is the insensitive colonialist who can see no solution but to destroy that which he cannot understand.

Yet, whether or not we see life in this disparate contrasts of Red and White, the novel succeeds, for Fast has the writer's ability to individualize his stereotypes. Here, the White turncoat who has sold his soul to the ruler, has "an oversized, tumorous wart on his nose, and a tobacco stain which ran from his mouth across his beard and halfway down his shirt." The battle scenes are a kind of poetry taken from the elements of sensationalism, in which Fast's personal didacticism is dramatically asserted. As the Indians surround the White men, we see their:

"Cry of defiance completing the unholy orchestra. Not on the troops, but almost on the troops in a wild charge that would have spitted them on stiff saber-arms; and then suddenly breaking into two parts, spinning around the troops and away from them, breaking out like bits of a shattered kaleidoscope, dancing on their wiry, tiny ponies, dark feathers in the breeze, somehow around the troops, and past the troops and through the troops."

The descriptions of death are no less stunning in the combining of sensationalism, poetry and propaganda.

Though good guys lose, bad guys win, and lessons are only learned by those who know them already, Fast still thrills with the way he makes his story live.

JEAN STRAUS

Criticism and toleration

IN **SANCTUARY V** (New York, Signet, 321 pp., $1.25), Budd Schulberg tries to dramatize the plight of those held indefinitely as political captives while awaiting the passage ostensibly guaranteed them under the authority of the Pan American Convention of Diplomatic Asylum. The place is a hardly disguised Cuba of today; the main character is a wise though weak government dissenter who, trying to escape Angel Bello (i.e. Castro's) wrath, is trapped in the "prison" of political asylum. The picture which emerges of the asylee is grim; what is shown of Dictator Bello is even more pessimistic, though Schulberg is wise enough to give shadings to both.

The novel really seems concerned with two problems. First, we have the theme of imprisonment. The narrator, a prudish and very idealistic personality accustomed to the highest in living standards, is suddenly faced with living communally with every sort of individual imaginable. In the way the narrator adjusts to his situation, the reader receives valuable insights into man's reactions to forced communal living: his altering definition of and need for friendship, the kinds of behaviour he allows himself, and his growing need for imagination in order to get through the ordeals of "reality."

The second theme is the theme of revolution and, in particular, Castro's. The picture which emerges here is contradictory, for throughout his sanctuary, the narrator tries both to justify the rule of the government and to fashion himself as the rational man caught helpless in the middle of an erupting and oppressive dictatorship. Schulberg, by never resolving this conflict until the end of his novel, seems to be trying to conceal his real opinions under the cover of literary objectivity. The ultimate failure of his pose is revealed in the Postscript, where the narrator suddenly blames his own passivity for the creation of the dictatorship within which he is imprisoned. Yet, he is in prison for having supported man's need to be able to criticize what he loves, and to tolerate what he hates. In this repudiation of himself as a non-committed leader, the narrator seems to deny just these premises and, indirectly, his novel as well.

JEAN STRAUS

هكذا من الأصل

Encyclopedia of Bible commentaries

(Continued from page 8)

can. Previously, we had only brief excerpts from this Targum — as printed in our Pentateuchs — alongside the fuller Yonatan and Onkelos but with this discovery we shall have all three complete. Rabbi Kasher supports the view that the Targumim were written before the Mishna, and this would make the Yerushalmi one of the oldest Jewish commentaries on the Pentateuch. Here, too, scholars have always known that the snippets which we had previously were by no means the entire work (the Medieval "Sefer Ha'aruch" quotes extensively from the Targum Yerushalmi), and the unearthing of the complete manuscript has been hailed as a major event.

In 1968, Professor Diez-Macho published the first volume of the manuscript, Genesis, after 15 years of work. For help on difficult readings he turned by letter to Rabbi Kasher. Rabbi Kasher secured Prof. Diez-Macho's permission to make use of the manuscript for the last five volumes of Exodus in the Tora Shelema. Volume 24 of Tora Shelema, which will go to press this year, will be devoted entirely to the Targum Yerushalmi. It will point to some 150 major differences between this and the other Targumim and explain their significance and halachic ramifications.

Originally, there were to be 30 volumes of the Tora Shelema, but the 23 volumes published to date cover only the first two books of the Pentateuch. Rabbi Kasher has, however, completed all the research work on the remaining three books. Volume 25, now in proof, is to be published before vol. 24, and will cover Leviticus, chapters 1-4.

Taking helpers

Although the Tora Shelema Institute has always been an essentially one-man operation (there are assistants for technical tasks — typing and indexing), Rabbi Kasher confides, ruefully stroking his white beard, that he has lately taken on several helpers. With them, he hopes to accelerate the pace of one volume per two years, which he has maintained since 1927.

To this end, he is approaching the Government for financial backing, which the Tora Shelema, almost alone among the various Israeli encyclopedia projects, has not previously enjoyed.

How has he managed till now, alone? Rabbi Kasher is not falsely modest. He has adhered to a rigid timetable of 16 hours' work a day, and is blessed with the ability to run his eye over a page at speed, and absorb everything.

After "how?" I asked "why?" — why did a young man with a brilliant and diversified academic future decide to devote his life to this one huge work? "I wanted to save people time. The time spent searching for a source, paging through a book to look for one sentence."

The inexorable passage of time — it is an old religious theme, and we all have moments when the heightened realisation of time passing, time lost or wasted, casts a chill on our consciousness. I have always thought that one of the marks of a greater man is a greater and more permanent awareness of this frightening truth.

"Sometimes," Rabbi Kasher continued, "a scholar develops a special relationship with the books among which he lives, whereby he can open them and turn up at will the page he is looking for. It is more than just familiarity with the book. Perhaps it is a sort of link with the author — even though he is long dead. I always say, if I were offered the alternative of meeting the Rambam in person or studying his books, I would take the latter. Because the books are the man — more so than the flesh."

English translation

The first 15 volumes of the Tora Shelema have been brought out in English — considerably edited — in eight beautifully produced volumes. The translator is Rabbi Dr. Harry Freedman, of Australia, though Rabbi Kasher himself takes part in editing the proofs of each volume. The addenda section is ommitted entirely, and the Tora Shebe'al Peh and Biur are intelligently pruned with the English-speaking layman in mind.

Before I left, Rabbi Kasher showed me his "gift to the future," a prototype of what he called the "Gemara Shelema." Choosing at random one page of Tractate Pesahim — because this tractate has the largest number of extant manuscripts — Rabbi Kasher produced in 1953 a prototype for a work on the Talmud similar in conception to the Tora Shelema. From his travels through the libraries and universities of Europe, he had assembled on microfilm all the manuscripts of this particular tractate and he sets them out alongside the standard text of the chosen page pointing out and explaining textual variants. Also, he provides an anthology of all the leading commentators, and his own explanations of the points they raise.

"The idea was for the yeshivot to take up the project. Each yeshiva would appoint a team of its best students to research and prepare one tractate. A young student of mine started on Pesahim. He completed eight pages, but was taken ill. Since then, nothing has happened. But one day..." he muses, with a distant look.

Study of Mozart

ALFRED Einstein's monumental 1944 study of Wolfgang Amadeus MOZART (translated by A. Mendel and N. Broder, London, Panther, 510 pp., 15s) is finally available in a relatively inexpensive paperback, which means that no addict of the 18th-century composer can excusably be without a copy. Dr. Einstein first treats the man Mozart (in his weakest section), following with Mozart as creator, and concluding with major sections on the instrumental, vocal and operatic works. Preceding the excellent index is a complete catalogue of works, according to the Koechel listing. The only shortcoming — Dr. Einstein's wearisomely pedantic chattiness — is fortunately limited to the biographical section. Glancing over Dr. Einstein's musical analysis of a piece before listening to it in a concert or on radio will definitely enhance appreciation.

CURTIS ARNSON

Jewish workers and the Tsar

CLASS STRUGGLE IN THE PALE: The Formative Years of the Jewish Workers Movement in Tsarist Russia by Ezra Mendelsohn. London, Cambridge University Press. 180 pp. 50s.

Reviewed by Moshe Ater

WHEN Karl Kautsky wrote that Jewish proletariat in Tsarist Russia was a "pariah among pariahs," he was not exaggerating. Russian and Polish factory workers were exploited and oppressed. But they were envied by Jewish wage-earners, most of them working in tiny shops in miserable conditions. Indeed, the main objective of the bitter struggle between them and their employers, which spread in the Jewish Pale in the last decade of the 19th century was to achieve a status similar to that of the Russian factory hands, including such radical demands as a 12-hour workday and regular wage payments. Yet all the victories they won were elusive, and in the end they remained in the same drudgery.

The tragic fate of the Jewish working class in the Diaspora was rooted in the divergency of its social and national prospects. Under the impact of the industrial revolution, craftsmen and peasants of the indigenous peoples lost their economic independence, but were eventually absorbed in modern factories in which they could benefit from the gradual progress of social legislation. But Russian factories were virtually closed to Jews. Even in the few Jewish-owned plants — mainly cigarette and match factories — they were always threatened by non-Jewish competition. They were thus doomed to stay in the declining handicrafts — or they had to emigrate to overseas. The major developments which secured Jewish national survival in our time were, accordingly, the mass exodus to America (before World War I) and Zionism.

Break with past

However, these developments — involving a radical break with the past — assumed major dimensions only when the hope faded of achieving lasting improvement by a class struggle waged on the spot under Marxist guidance and the socialist flag. The story of this epic rearguard action, headed by the famous Bund organisation, is told in masterly fashion in this book by a Hebrew University scholar. He tells the story in a concise, factual manner which succeeds in laying bare both the social driving forces and the ideological conflicts (without, however, dealing with the Bund's political activity). The seminal role played by the intellectuals in their effort to create a Jewish class-conscious workers' elite, the various stages passed by the movement (educational circles, propaganda, strike agitation), the dissident trends (cultural, terrorist, legalist) which diverged from the main movement — all are aptly sketched and well documented.

Moreover, the author makes one aware of the historic significance of the Bund movement, which went far beyond organizing petty and futile strikes in provincial artisan shops and in a few factories in the Pale. Despite the fact that a genuine Jewish proletariat in Marxist terms — a class of factory workers — scarcely existed, Plekhanov stated (in his report to the 1896 congress of the Second International) that "from a certain point of view the Jewish workers may be considered the vanguard of the labour army in Russia."

First union

The first practising craft union in the Tsarist empire was that of Jewish brush workers, followed by that of Jewish tanners. Jewish workers and intellectuals pioneered in carefully planning strikes, in setting up strike funds, in establishing an efficient underground mass organisation (though influenced by the older Polish and Russian revolutionary movements), in harnessing the economic struggle to the attainment of political ends. Because the Jewish proletariat consisted overwhelmingly of artisans, they had to overcome the weakness inherent in the fragmented character of their production by more careful organization in order to hold strikes. On the other hand, they were able to do that owing to their guild heritage and to their comparatively high cultural level. One may presume that the Jewish tradition of collective clandestine action against Gentile oppressors also played a part. (Although Dr. Mendelsohn asserts that there was a powerful tendency among the Jewish rank and file to remain strictly within the legal limits, and that it was among Jews that the Tsarist authorities succeeded for a while in promoting a police-protected workers' movement (*Zubatovshchina*).

The Bund movement was originally predicated solely on the idea of social struggle, opposed to any national slogans, and aimed at eventual assimilation. But its character has changed in course of time. The Yiddish language had to be adopted in order to maintain close contact with the workers, and eventually the Bund adopted a programme of Jewish national autonomy in the Diaspora. Dr. Mendelsohn writes:

> **"Like Zionism, its great rival, the Jewish labour movement under the leadership of the Bund attempted to instill in its followers a new pride in their Jewishness (and) the feeling of pride and exhilaration derived from the struggle was a permanent gain."**

The Bund's own ideology soon proved too narrow for the human energies thus released. They poured into the Russian and American Socialist movements (in all parts of which Jews, many of them former Bundists, played a dominant role) as well as into the Zionist labour movement (which still retains features that can be traced to Bundist influence). In sum, therefore the Bundist revolt was not in vain.

JUST OUT

"LIFE UNDER ISRAEL OCCUPATION"

By Gideon Weigert

(Author of: "EYEWITNESS," FACTS AND FICTIONS IN THE ADMINISTERED AREAS," "DAYS AND NIGHTS IN THE OLD CITY")

Preface: Minister Shimon Peres

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1971 - BEST FESTIVAL EVER?

By YOHANAN BOEHM

Jerusalem Post Music Reporter

THE Israel Festival — the eleventh — offers again a great variety of artists and programmes. Fourteen different programmes will be presented: in Jerusalem (ten), Caesarea (six), Tel Aviv (12), Haifa (two), and several at Rehovot, Ein Hashofet, Emek Hayarden and Ayelet Hashahar.

- **Orchestral music.** The IPO under Zubin Mehta will open the Festival (in Caesarea on July 17 and in Jerusalem the following day) with a most interesting programme: Igor Stravinsky's "Monumentum pro Gesualdo" (three madrigals of this famous 16th-century madrigalist in beautiful orchestration); Ami Maayani's "Qumran," a world premiere; Yahli Wagman will be the soloist in Rachmaninov's "Rhapsody on a Theme by Paganini" for Piano and Orchestra; "Babi Yar," Shostakovich's Thirteenth Symphony based on Yevtuchenko's poem, with Tom Krause as soloist and the augmented male section of the Tel Aviv Philharmonic Choir.

An all-Bach programme will employ four Israeli pianists — Pnina Salzman, Arieh Vardi, Bracha Eden and Alexander Tamir — playing concertos for one, two, three and four pianos, accompanied by the Israel Broadcasting Symphony Orchestra under Mendi Rodan (Tel Aviv — July 20).

The same orchestra, this time under Swiss guest conductor Willy Gohl, will cooperate in a choral concert presenting Mordehai Seter's "Shabbat Cantata"; Beethoven's Mass in C; and Frank Martin's "In terra pax." Five soloists (from Switzerland, and Raffaele Arie, bass) and five choirs (Israel, Denmark, Switzerland, England and Sweden) will join the orchestra in this programme (Jerusalem — August 3; Tel Aviv — August 4; Caesarea — August 5).

The English Chamber Orchestra, under Daniel Barenboim, will play works by Mozart, Haydn and Schubert, with Yitzhak Perlman, Pinchas Zukerman, Daniel Barenboim and Jacqueline Du Pré as soloists (Caesarea — August 16 and 19; Tel Aviv — August 17; Jerusalem — August 18).

The IPO will again appear at the closing concert of the festival, when Zubin Mehta — after having played double bass in Schubert's "Trout" Quintet — will conduct Mahler's First Symphony (Tel Aviv — August 23).

- **Chamber Music.** Die Kammermusiker Zuerich will perform Telemann's Concerto for Two Violas and Strings, Swiss composer Klaus Huber's Concerto per la Camerata, and the String Quintet by Anton Bruckner. The six stringplayers and Willy Gohl at the harpsichord will appear in Tel Aviv (July 27); Jerusalem (July 28) and Ein Hashofet (July 29).

The Sestetto Italiano "Lucca Marenzio" — well remembered from previous appearances at the Israel Festival — has this time a stimulating programme — Gastoldi, Vecchi, Rossi, and Stravinsky, Kodaly, Pizzetti, Petrassi and Bussotti (Jerusalem — August 1; Tel Aviv — August 2; Ein Hashofet — August 3; Rehovot — August 4; Ayelet Hashahar — August 5).

The Amadeus String Quartet — one of the best in the world today — returns to us with works by Haydn, Schubert and Beethoven (Jerusalem — August 7; Rehovot — August 8; Tel Aviv — August 9).

The "Trout" Quintet — at the closing concert on August 23 — will have a distinguished cast: Barenboim, piano; Perlman, violin; Zukerman, viola; Du Pré, cello; Zubin Mehta, double bass (Tel Aviv — August 23).

- **Ballet.** The famous Spanish Ballet of Antonio Gades will perform a galaxy of dances —

HERBIE MANN

zapateados, fandangos, farruca, polo, ensueno, siguiriyas, jota, flamenco, bulerias, martinete, tango, solea, taranto, mirabras, rumba, with their own singers and guitarists, assisted by the Haifa Symphony Orchestra (Jerusalem — July 24; Emek Hayarden — July 23; Tel Aviv — July 25 and 26; Caesarea — July 27 and 28).

The Batsheva Dance Company will present a partly new programme at Haifa on July 29. Dance will also participate — in Noa Eshkol's choreography — at the Israel Composers' Workshop, when an electronic tape by Noam Sheriff will be commented upon by Noa Eshkol and her group; two compositions by Yeheskiel Braun and Mordehai Seter will be rehearsed and discussed in Tel Aviv during working sessions on August 10 and 11, to be performed in a concert on August 12.

- **Theatre.** A most welcome return visit will be paid by the "Theatre of the Deaf," which had such a great success at its previous visit at the Israel Festival (in 1969). "Journeys" and "Woyzeck" will be presented (Caesarea — August 8 and 9; Jerusalem — August 10; Tel Aviv — August 11).

The "Open Theatre," an experimental group from the U.S., will present "Terminal" and a new production with text by W.E.R. Lafarge (Tel Aviv — August 19; Jerusalem — August 21; and at Haifa on August 25, 26 and 28).

- **Jazz.** The Herbie Mann Orchestra will present an evening of modern jazz, with Herbie Mann on flutes, John Siegler bass, Sonny Sharrock, guitar, Tom Coppola, piano and organ, Carolyn Coppola, vocal, Mark Rosengarten, drums, and Dave Johnson, percussion (Caesarea — August 11 and 12; Jerusalem — August 14; Tel Aviv — August 15).

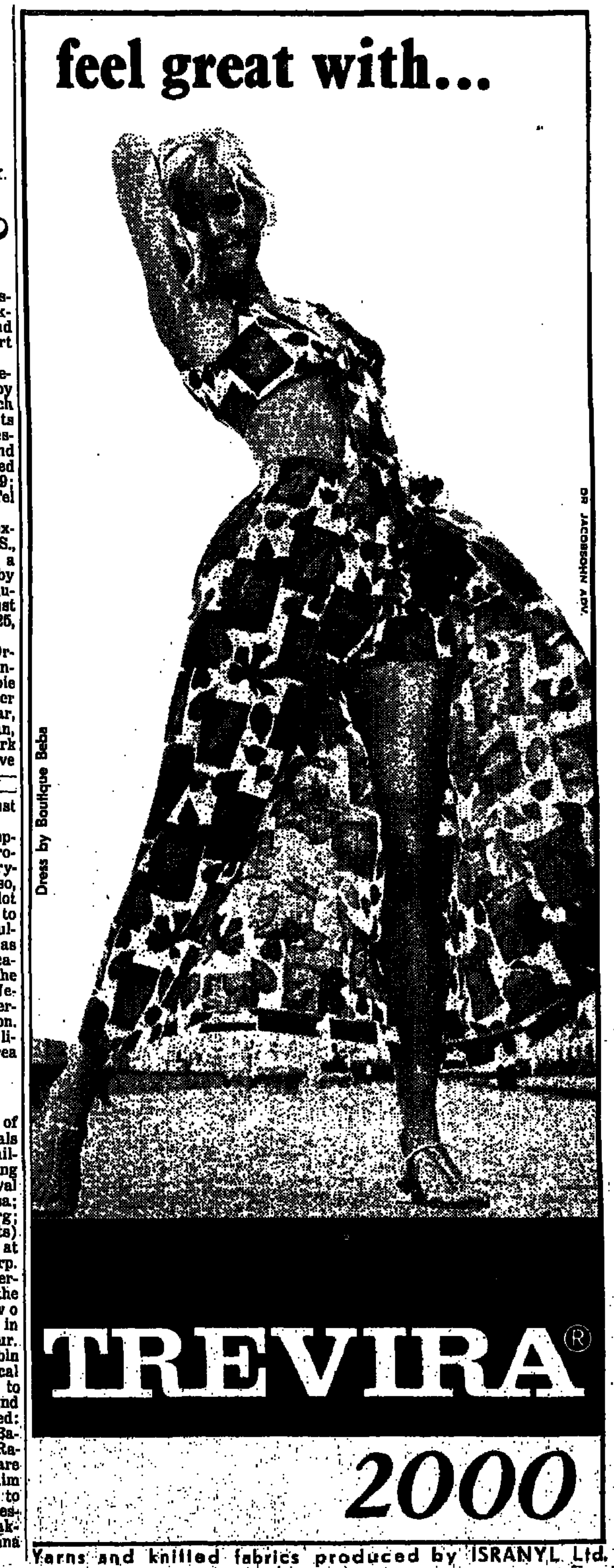
Even our customary sceptics may agree that this programe has something for everyone. For the first time also, care has been taken to allot chamber music programmes to suitable halls to guarantee fullest enjoyment; Tel Aviv has again been added to the locations of the Festival, and the number of performances in Jerusalem has been slightly lowered to avoid over-saturation. Prices are held to reasonable limits and transport to Caesarea will be laid on as usual.

I.P.O. to Europe

MANY of the programmes of international music festivals this year include the Israel Philharmonic which is embarking soon on a special "festival tour" to Lucerne; Stresa; Berliner Festwochen; Salzburg; Edinburgh (with three concerts) and the Flanders Festival at Brussels, Ghent and Antwerp. Five other cities in Western Germany will be visited after the Berliner Festwochen; and two concerts in Vienna and one in London will round off the tour. Main conductor will be Zubin Mehta, the Orchestra's Musical Adviser, with some concerts to be conducted by Josef Krips and Istvan Kertesz. Soloists listed: Pinchas Zuckerman, Daniel Barenboim, Jacqueline Du Pré, Radu Lupu. Israeli composers are represented by Paul Ben-Haim and Ami Maayani ("Qumran," to be premiered at the Israel Festival in July). Decca will be making new recordings in Vienna and London.

RADIO FOR MUSIC LOVERS

TODAY: 4.30 p.m.: Renaissance Choir music. 5.05 p.m.: Mozart: Piano Concerto in C minor (Geza Anda); Stravinsky: "Firebird" 8.30 p.m.: Mozart: Rondo for Soprano; Mahler: Symphony No. 5.
SATURDAY: 08.15: Boyce; Handel; Ravel. 1.05 p.m.: Respighi: Lute Dances; Brahms: Symphony No. 3 (Bernstein). 9 p.m. Jean-Baptiste Lully.
SUNDAY: 3.05 p.m.: Folklore from France. 5.05 p.m.: Vaughan Williams: Mass in G. minor; Boulanger: Psalms Nos. 24 and 29; Verdi: "Te Deum". 8.45 p.m.: IPO-Solti: Burton: Sinfonia per grande orchestra; Tschaikowsky: Symphony No. 6.
MONDAY: 3.05 p.m.: Boston-Koussevitzky: Sibelius: Symphony No. 2; Copland: El Salon Mexico. 5.05 p.m.: Elgar: Serenade; Haydn: Violin Concerto; Copland: Symphonic Dance. 10.05 p.m.: "Listen properly"
TUESDAY: 3.30 p.m.: Broadcasting Symphony (see "Poster"). 11.05 p.m. Dvorak: String Quartet, op. 96; Faure: Quartet No. 1.
WEDNESDAY: 3.05 p.m.: Schnabel plays Beethoven: Concerto No. 4; Variations, op. 31; Rondo Capriccioso, op. 129. 5.05 p.m.: Yahli Wagman plays Brahms; Chopin; Scriabine; Liszt. 10.05 p.m.-12.00 p.m.: Mozart: "Il Seraglio" (Beecham).
THURSDAY: 3.05 p.m.: Bach: Art of the Fugue; Contrapunctus Nos. 12-15; Beethoven: Sonatas in A and G (Oistrakh-Oborin). 8.45 p.m.: Rameau: Five Piano pieces; Mozart: Piano Quintet. Debussy: "Estampes."



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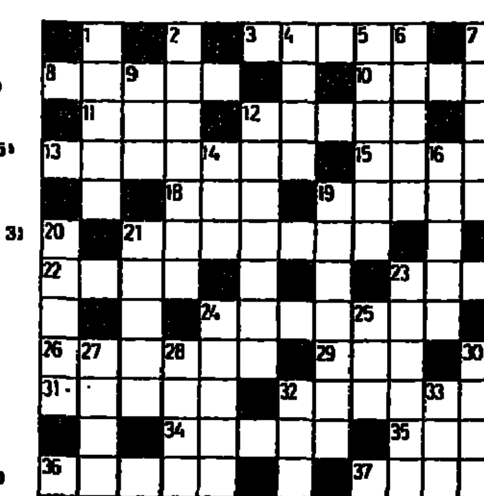
TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

3 Absent plea (5)
8 Seaman (5)
10 Furious (5)
11 Colour (3)
12 Tine (5)
13 Delicate (7)
15 Shrub (5)
18 Large bird (3)
19 Abominate (6)
21 Entertainer (3, 4)
22 Destruction (4)
23 Half (4)
24 Suffer heat (7)
26 Superstitious belief (6)
29 Charged particle (3)
31 Record (5)
32 Ring-shaped (7)
34 Convey (5)
35 Parent (3)
36 Maxim (5)
37 Shuffle (5)
38 Oscillate (5)

DOWN

1 Apologetic (5)
2 Small fish (7)
4 Entice (4)
5 Sausage! (6)
6 Metal mass (5)
7 Urge (5)
9 Briny (3)
12 Extra couple (4, 3)
14 Sprite (3)
16 Allude (5)
17 Principle (5)
19 Pet (7)
20 Long for (5)
21 Guide (5)
23 Laid bare (7)
24 Grief (6)
25 Weight (3)
27 Vegetable (5)
28 Obligations (5)
30 Sponge (5)
32 Presently (4)
33 Youth (3)

Wednesday's Easy Solution

ACROSS.—1, Lift. 4, Effect. 8, Far. 10, Sago. 13, Roll-call. 14, Tealnte. 15, Minion. 17, Dimension. 21, Sir. 22, Oct. 23, Act. 26, Sweet-shop. 27, Sateen. 28, Aspired. 32, Bell-tent. 34, Crime. 35, Top. 36, Rapids. 37, Pelf.

DOWN.—1, List. 2, Figs. 3, Part. 5, Full in. 6, Era. 7, Talons. 9, Roe. 11, Aegis. 12, Other. 15, Mote. 16, Inch. 18, Mint. 19, Sown. 20, Ice. 23, Aspic. 24, Totem. 25, Isobar. 26, Seated. 28, Ant. 29, Stop. 30, Race. 31, Deaf. 33, Lap.

Wednesday's Cryptic Solution

ACROSS.—1, Meat. 4, Family. 8, Are. 10, Apes. 13, Ironside. 14, Leander. 15, Slowed. 17, Draw-backs. 21, Spy. 22, May. 23, Gas. 26, Fire-works. 27, Pixies. 28, Devotee. 32, Lady-bird. 34, Lira. 35, Yew. 36, Singer. 37, Here.

DOWN.—1, Meal. 2, Area. 3, Brie. 5, Ann-Al's. 6, ICI. 7, Yields. 9, Err. 11, Pears. 12, S-new-y. 15, Sky-E. 16, Wear. 18, Ape-X. 19, Amis. 20, Car. 23, Go-re-L. 24, Skier. 25, Spells. 26, Feeb-le. 28, Dry. 29, E-den. 30, Ti-me. 31, Ease(Es). 33, D-an.

CRYPTIC PUZZLE

ACROSS

3 Gasps when hot? (5)
8 A funny thing to print (5)
10 Gather everybody's in line briefly (5)
11 Garment for a Scot? (3)
12 Do those who do so go quietly when arrested? (5)
13 May well make a listener uncomfortable (7)
15 Reasoning it's like a record? (5)
18 Do note that she has four legs (3)
19 She may be in Spain for a different reason (6)
21 Roy gives a little girl something to eat (7)
22 I leave the capital of Russia with a Prince (4)
23 It's in Laos as well (4)
24 They kept their eyes skinned for criminals! (7)
26 Like a cricket team on strike? (3, 3)
29 Will he never quite be a lady's man? (3)
31 Take stock? (3, 2)
32 Suitable ball for a ball? (7)
34 Really bright when blotto (3, 2)
35 Threequarters of an hour, we hear (3)
36 Race me, man! (5)
37 Dorothy's impatient exclamation when given short measure? (5)
38 Crumpled horn I put straight for an animal (5)

DOWN

1 From Italy, he goes right to another country (5)
2 Type to stick up for bull-fighting! (7)
4 Bet ½ comes first? (4)
5 Rose's place (6)
6 Show-room! (5)
7 Talent for making a noisy retreat (5)
9 Spoil mother. Right? (3)
12 Her best brew is drinkable (7)
14 Scene of kidnapping? (3)
16 As scored with a slog? (5)
17 Coral's other name (5)
19 Shell-fish decoration (7)
20 The ultimate in sporting rivalry (5)
21 Hello girl (5)
23 Hard, like life in the RAF? (7)
24 Push in so as to cause suffering (6)
25 Do what comes naturally (3)
27 He plays a smashing game (5)
28 Worker from the Loire? (5)
30 I'd bring up a knight to be Welsh (5)
32 Mother's is drunk (4)
33 Head teachers' union (3)

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

TV TV TV TV TV

FRIDAY

3.30 Rhythmgame. 8.30 Hedva and Shlomik 1971 (part 11). 9.00 Weekly Magazine (1st edition). 9.40 "The Quiet Man" — full-length feature film with John Wayne, Maureen O'Hara and Barry Fitzgerald. 11.45 News. ARABIC: 6.30 News. 6.50 Full-length feature film. INSTRUCTIONAL: 8.15 Arithmetic (3rd series). 9.10 Science 6. 11.25 Page from a Book. 11.30 The Geography of Space (film).

SATURDAY

6.00 Cartoons. 7.30 Hamavdil. 7.53 Weekly Magazine (2nd edition). 8.35 "Iron Side" — new series. 10.15 Mabat Sport. 10.45 News. ARABIC: 6.30 Music and Song. 7.00 News. 7.15 Forum.

SUNDAY

6.00 The Pogels. 6.12 Sport for Youth. 7.30 Bewitched: Baby's First Paragraph. 8.00 Mabat. 8.20 Moked. 9.05 Dr. Marcus Welby: The Rebel Doctor. 9.55 News. 10.00 Service Broadcast by the Ministry of Health. INSTRUCTIONAL: 10.25 Science 6. 11.25 Geometry 5. 12.30 Arithmetic (2nd series). 2.20 Science 7. 4.00 English 5 — The Sad Princess. 4.23 Science 6. 4.43 English 6 — The Rocking Chair. 5.40 Let's Learn English (USIS) — Lesson 12, Part 4.

MONDAY

6.00 Lassie: The Fighter. 6.25 Children's stories. 7.30 Hedva and Shlomik (repeat). 8.00 Mabat. 8.20 "Theatre Evening" — songs from shows of the Israeli Theatre in the past and at present — with Gideon Singer, Yosef Pilis, Shmuel and Yossi Segal, Arik Lavie, Yaacov Bodo, Gadi Yagil, Rivka Zohar, and teams of the Haifa Municipal Theatre, The Chamber Theatre and the Popular Theatre. 9.00 Kla'im — Monthly magazine on theatre, literature, music, dance and plastic arts. 9.50 News. ARABIC: 6.30 On science, technology and medicine. 6.45 Messages to relatives and friends. 7.00 News. 7.15 Sport. INSTRUCTIONAL: 10.25 Arithmetic (1st series). 11.25 Mathematics 8. 12.30 Science 7. 4.30 Mathematics 8. 1.40 Arithmetic (2nd series). 5.00 Page from a Book. 5.25 The Geography of Space (film).

TUESDAY

6.00 Youth Magazine. 7.30 Family Affair: Boys Against Girls. 8.00 Mabat. 8.20 Documentary. The Family of Man. 9.05 The Saint. 9.55 News. 10.00 Service Broadcast by the Ministry of Labour. ARABIC: 6.30 For the Family. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 1.35 Science 7.

WEDNESDAY

6.00 On Nature and Geography. 6.30 Cartoons. 7.30 The 21st Century: The *Town of the Future*. 8.00 Mabat. 8.30 Morasha. 8.35 "Ruby Gentry" — full-length Feature Film with Jennifer Jones, Charlton Heston, Karl Malden. 9.55 News. ARABIC: 6.30 Quiz. 7.00 News. 7.15 The Israeli Arabs. INSTRUCTIONAL: 1.35 Science 7. 4.30 English 7 — The Magic Fishbone. 4.50 Kindergartens. 5.06 Page from a Book. 5.25 Let's Learn English (USIS) — Lesson 12, Part 5.

THURSDAY

6.00 Headlines and Margins. 7.30 "The Black Tulip" — a new series in 6 parts based on the book by Alexandre Dumas. 8.00 Mabat. 8.20 On Modern Israeli Music. 8.50 The Entertainment Broadcasting Service: The Andy Williams Show. 9.40 Sport: the match of the week. 10.25 News. ARABIC: 6.30 Hollywood and the Stars: The Immortal Al Jolson. 6.55 Circus. 7.00 News. 7.15 Projector.

BRIDGE

By George Levinrew

A "TERRIBLE FREAK"

Seligman of Israel's Junior Team played today's "terrible freak." When Giorgio Belladonna of the Precision Team played the same hand at the same contract he was set three tricks.

S. Dlr N-S Vul.

NORTH
♠ 4
♡ A J 10 7 3 2
◇ A Q 10 8 6 4
♣ —

WEST
♠ J 6 5
♡ 9 6 5
◇ K J 9 5 2
♣ J 2

EAST
♠ K 9 7 3 2
♡ K Q 8 4
◇ —
♣ K 7 5 4

SOUTH
♠ A Q 10 8
♡ —
◇ 7 3
♣ A Q 10 9 8 6 3

Seligman opened 1 ♠ (Canape, the shorter suit first). North, Lev, responded 2 ◇; and the rebid was 3 ♣. North's next bid 3 ♡ was most encouraging, but the opener was concerned about the misfit and bid only 4 ♣. North, relying on South's strength and his own six card suits bid 4 ◇. It is generally not wise to fight your partner to the bitter end, but the seven card suit was an independent one so Seligman bought the hand for 5 ♣.

Dorothy Hayden, West, playing with Alan Truscott, chose the ♡ 5 as her lead. A low ♡ was played from dummy. Since the ♡ 5 could be a singleton, East played the K, hiding the whereabouts of the Q, and declarer ruffed.

The ♣ A was played, and then came the crucial decision. How to avoid the loss of more than one ♣ trick? It could only be with the actual distribution, and Seligman made the correct play of the ♣ Q. If the opening lead had been a ◇, and ruffed by East, when South played clubs he would have had to guess on the lead of his second ♣ whether to play low against a possible singleton K, or the Q as he actually played it.

After the play of the ♣ Q the hand was fairly routine, although it required successful finesses in both spades and diamonds. South neglected to take advantage of the opportunity to set up an extra ♡ trick, so he just made his contract for a score of 14 match points.

ON THE AIR

FIRST PROGRAMME
256, 340.5 and 221 M.

NEWS:— Today: 12.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, and 12.00 p.m. Tomorrow: 8.00, 9.00, 10.00, and 12.00 a.m.; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
497 and 433 M.

NEWS: — Today: 6.05, 7.00, 8.00 9.00, 10.00, 11.00 and 12.00 a.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00, 11.00 a.m. 12.00, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME
Today

11.16 a.m. Broadcast for Pupils. 11.51 Song and Melody. 12.05 Close Down.

1.58 p.m. Opening. 2.10 Mother and Child. 3.05 Shabbat Songs. 3.20 "Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Choirs" — The Nightingale" Choir. 5.06 Classical Request Programme: Mozart: Piano Concerto in C-minor K. 491 (Soloist and Conductor: Geza Anda); Stravinsky: "The Firebird" — Ballet Suite (Conductor: Pierre Boulez). 6.05 Announcements. 6.10 "What will be heard?" — a preview on next week's music programmes — produced by Alexandra Melamed. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.10 Images, Pages and Songs for Shabbat. 8.30 Friday Evening Concert — (Stereo) produced by Alexandra Melamed — Mozart: Recitative and Rondo for Soprano K 374 (Elly Ameling with the English Chamber Orchestra conducted by Raymond Leppard); Mahler: Symphony No. 5 (The New Philharmonia Orchestra conducted by Sir John Barbirolli). 10.05 "Profile" — Robin Morgan's Story — second programme (repeat). 10.45 "Musical Miniatures." 11.05 Repeat Broadcast — Little Tales on Great Musicians — Arturo Toscanini. 12.05 Close Down.

Tomorrow

7.58 a.m. Opening. 8.03 Announcements. 8.15 Morning Concert — Boyce: Symphony No. 5 in D major (The Wurttemberg Chamber Orchestra conducted by Jorg Faerber); Handel: Concerto No. 1 in B flat (The English Chamber Orchestra conducted by Raymond Leppard); Ravel: Introduction and Allegro for Harp, Flute, Clarinet and Strings (Soloist: Annie Challan — Harp). 8.55 A. Allon — Talk. 9.05 World of Science. 9.35 Musical Quiz arranged by Avi Hanani. 10.05 The Weekly Diary. 10.32 Hebrew Songs. 11.03 "Curtain Up." 12.05 "Round the Point." 1.05 Concert — Respighi: Suite No. 1 of Ancient Dances and Airs for Lute (The Philharmonia Hungarica conducted by Antal Dorati); Brahms: Symphony No. 3 in F major op. 90 (The New York Philharmonic Orchestra conducted by Leonard Bernstein). 2.10 Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest... Paul Ben-Haim. 6.10 "Anecdote" — Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.05 Songs in Yiddish. 7.50 Bible Reading, Tehilim, chaps. 117 and 118. 8.05 Weekly Magazine (2nd edition). 8.50 Hamavdil. 9.20 "Portrait in Sound" — Jean-Baptiste Lully: "Dies Irae"; Motet: "Hercule amoureux" — Ballet-Suite; "Amadis" — Symphonic Suite — Soloist: Ettel Sussmann — Soprano. 10.05 "Radio-story." 10.35 Recital — Nina Aharonova-Levy — Piano — Bach: Toccata in D-major; Brahms: Intermezzo and Ballade from opus 118; Shostakowitch: Prelude in C-minor. 11.05 "Music in a Breeze." 12.05 Close Down.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.). 9.49 The *Small Ad. Corner*. 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — Where to Go and Light Music. 2.35 Week-end — ed. by D. Guttman, presented by Yossi Banai. 4.05 "Radio-teens." 4.30 "Who's Afraid of Classical Music." 5.04 "First Applauses." 6.05 "Such a Language" (repeat). 6.47 Light Music. 6.59 Close Down.

9.05 p.m. Shabbat Shalom — story, song and proverb. 10.04 "Musical." 11.05 "My Taste." 12.05 Night Music. 1.05 a.m. Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.18 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.). 7.55 Today's Programmes. 8.07 Songs and Melodies for Everybody. 10.05 "Classic and Light." 11.03 "Do-Re-and-Who-Else". 12.05 A Musical. 1.05 Stage and Screen. 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 Popular and Liked. 5.04 "It Bothers Me." (repeat). 5.52 Reminiscences of Eretz Yisrael. 6.05 "I am a New Immigrant." 6.25 Sport. 6.40 Hebrew Songs. 6.59 Close Down.

9.05 p.m. Our Songs. 9.35 Jazz Corner. 10.05 "Radio-Tek" — with Moshe Timor. 12.05 Night Music. 1.05 a.m. Close Down.

FOURTH PROGRAMME
443, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m., 2.00 and 8.45 p.m. Arabic Programme: 5.58-7.00 a.m. 7.30-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME
(407, 292, 443 and 42 M.
737, 1025, 677, 7189 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk — News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew; Song, Story and Legend. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: Stories from Father's Home. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

ARMY PROGRAMME
216, 225 and 235 M.

Today: 11.00 a.m. Requests Programme. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Point with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcements for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara" 3.07 "Old and Good." 4.00 News. 4.05 Requests from Soldiers. 5.00 News. 5.05 The Third Hebrew Hit Parade. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition. 7.00 News. 7.10 Ram Evron's Weekly Magazine. 8.00 News. 8.10 With Hanna Goldblatt — (repeat). 9.00 News. 9.05 Shmuel Shai's Magazine. 10.00 News. 10.05 My Hit Parade with Esther Ellitts. 11.00 News. 11.05 With Uri Zohar. 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 The Month's News-Radio Test — presented by Dr. Shevah Weiss. 11.30 News. 12.05 "The Third Man" — radio game. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 Close Down.

2.57 Opening. 3.00 News. 3.05 Songs and Tid-bits. 4.00 News. 4.05 Five Five — competition game. 5.00 News. 5.05 Radio Stage. 5.50 Who wins, who loses. 6.00 News. 6.05 Who wins, who loses (cont.). 6.10 An hour with Tuvia Safir. 6.45 "Anyway." 7.00 News. 7.05 Thirty Plus. 8.00 News. 8.10 With One Singer — Talia Dagan. 9.00 News. 9.05 Tradition. 9.30 Music from films and musicals. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 11.45 Bedtime Story. 12.00 News. 12.05 Close Down.

CHESS

Problem No. 2345
G. J. BOUMA, Holland
1st Pr. Probleemblad, 1969

Kg8; Qd8; Kth3; Pd4, f6, g4. (7)
Ke6; Qe1; Ra5; Bh2; Ktg7. (5)
White mates in four (4x)

SOLUTIONS. Problem No. 2343 (Westrum): 1.Ba7! Re5 2.Bb6 Rb5 3.Bd4; 1.Bb6? Rc5!

NETANYA 1971

Malkiel Peretz misses a golden opportunity to win the Brilliancy Prize of the tournament in the following 10th round game against Grandmaster Lubomir Kavalek:

Sicilian Defence

M. PERETZ — L. KAVALEK

1.e4 c5 2.Ktf3 d6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 a6 6.Bg5 e6 7.f4 Qc7 8.Qf3 b5 9.B:f6 g:f 10.e5 Bb7 11.Qh5 b4 12.Kt:e6! Qc7 13.Be4 f:e 14.Ktd5 B:d5 15.B:d5 Ra7 16.f:e Kd7 17.Kt:f8+ R:f8 18.0-0 d:e 19.B:f7 Kte8 20.a3 Ke7 21.a:b Q:b4 22.Q:h7 Kb6 23.Rb1 Qc5+ 24.Rh1 Ka7 25.Rb3+ Ka7 26.Be4 (the correct move was 26.Qd8!) 26.-Ktd5! 27.Qh6 Q:e4 28.Q:f8 Kt:b3 29.c:b Q:b3 30.Qd6 Qe4 31.R:a7+ Kb7 32.Rb6+ Ka7 33.Ra6+ Kb7 34.Ra1 e4 35.h3 e3 36.Qa3 e2 37.Qa8+ Kb6 38.Qd5+ Kb6 39.Re1 Bf7 40.Kh3 Qf4+ 41.Rh1 Qf1+ 42.Rh2 Qf4+. Draw.

Israel Champion Shimon Kagan made a come-back towards the end of the tournament. In the 10th round he won the following game against IGM Dragoljub Janosevic:

Sicilian Defence

D. JANOSEVIC — S. KAGAN

1.e4 c5 2.Ktf3 Ktc6 3.d4 4.Kt:d4 g6 5.Ktc3 Bg7 6.Be3 Ktf6 7.Bc4 Qa5 8.0-0 0-0 9.Bb3 d6 10.h3 Bd7 11.f4 Rac8 12.Qf3 Kt:e4 13.B:d4 B:d5 Bc6 14. Rad1 b5 15.Qe3 b4 16.Ktd5 B:d5 17.e:d Rc7 18.g4 Ktd7 19.B:g7 K:g7 20.Q:e7 Qc5+ 21.Kg2 Ktf6 22.Qe3 Re8 23.Qd3 Re3 24.Qd4 Q:d4 25.R:d4 a5 26.Bc4 Kte4 27.Bd3 Ktc5 28.Rf2 Kta4 29.b3 Ktc3 30.Rf1 Rc5 31.Be4 Kt:a2 32.g5 f5 33.Rf3 Re4 34.Rd1 Ktc3 35.Ra1 h6 36.Kg3 h:g 37.f:g Rd4 38.Re1 Kte4+ 39.Kg2 Rd2+ 40.Kg1 Kt:g5 41.Rfe3 f4 42.R3e2 Kt:h3+ 43.Kh2 R:e2+ 44.R:e2 Ktg5 45.Re7+ Kf6 46.Rd7 Kf7 47.Ra7 Kte5. White resigns.

Kavalek scores a quick victory in the following 11th round game:

Queen's Gambit

L. KAVALEK — D. JANOSEVIC

1.d4 d5 2.c4 e6 3.Ktc3 Ktf6 4.Bg5 Ktbd7 5.e3 c6 6.Ktf3 Qa5 7.Ktd2 Bb4 8.Qc2 Kte4 9.Kt:e4 d:e 10.Bh4 0-0 11.Be2 e5 12.0-0 f5 13.c5 e:d 14.e:d B:e3 15.b:c Ktf6 16.f3 e3 17.Bg5 Ktd5 18.c4 Qc3 19.Q:c3 Kt:c3 20.Bd3 Re8 21.Rfe1 b6 22.a4 b:c 23.d:c Rb8 24.Ra3. Black resigns.

STUDENTS' OLYMPICS. The Israel Students' team leaves for Puerto Rico next week to participate in the 18th Students World Team Championship. The team consists of Yaacov Bleiman, Amikam Balshan, Israel Gelfer, Avraham Kuski and Avraham Kaidor (or A. Neumann). Yedael Stepak was nominated head of the delegation.

WORLD JUNIOR CHAMPIONSHIP. Israel Junior Champion Arieh Lev will represent Israel in this event which will be held in Athens, July 24 to August 14.

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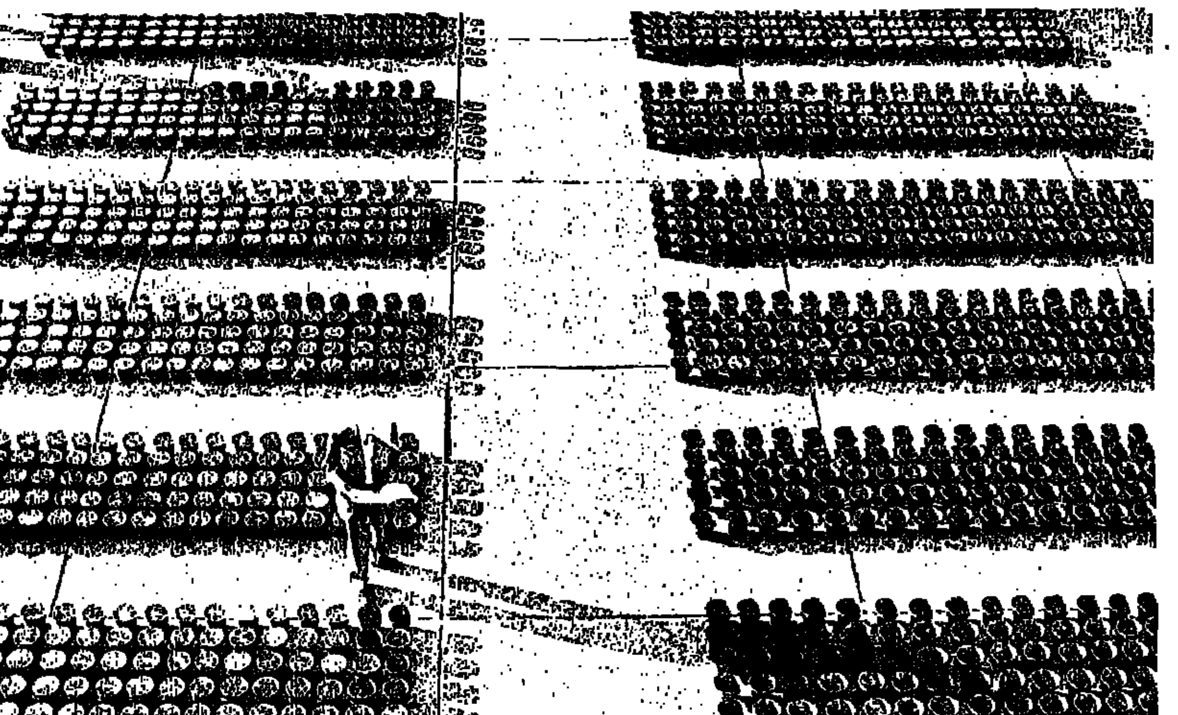
English Programme

Protest against plants grown for use of man

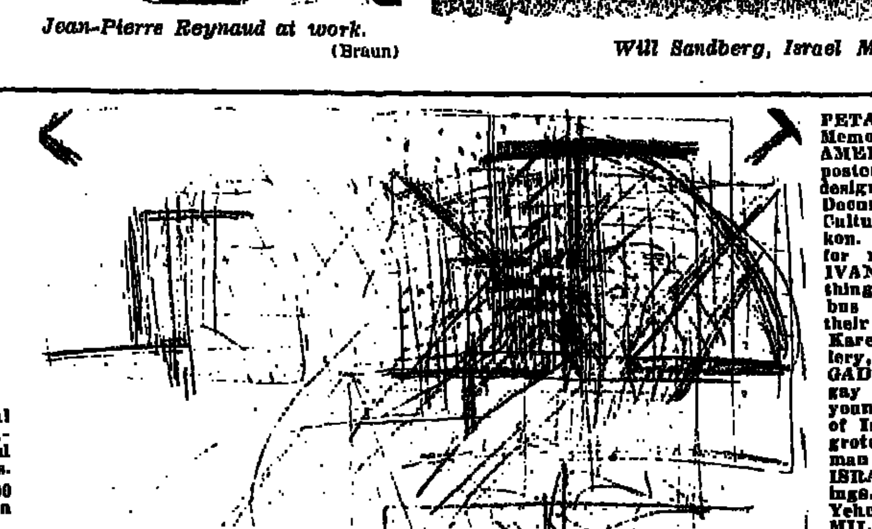
AN "environment" of 4,000 plastic pots has been personally laid out on the Israel Museum's Ida Crown Plaza by visiting French neo-realist Jean-Pierre Reynaud, *a former gardener, who* claims, according to the Museum, that the empty pots are a protest against the growing of plants for the use of man. The 4,000 red pot composition has been exhibited at various places around the world, the last being Hyde Park, where they were filled with an inorganic material. M. Reynaud, 34, is also known for his use of signs that parallel the international traffic sign system and which he treats as an identifiable language.

Jean-Pierre Reynaud at work. (Braun)



Will Sandberg, Israel Museum Adviser, studies the Reynaud environment.

GALLERY GUIDE



Drawing by Moshe Kupferman at Tel Aviv's Mabat Gallery.

JERUSALEM

ISRAEL MUSEUM

PICASSO CERAMICS. — Special exhibition on the artist's 90th birthday. Varied ceramic works executed in the last 24 years at Vallarius.

JEAN-PIERRE RAYNAUD — "4,000 Pots" — an environment. (Ida Crown Plaza.)

EMANUEL RONKIN (1941-1967) — Well-organized exhibit of works by the young artist, killed in the Golan Heights during the Six Day War.

BEZALEL ACADEMY — Mammoth annual show by students of art and design, at the school and at the neighbouring Artists House. Opens Sun., 5.30 till July 14.

NEW AMERICAN PRINTS — 80 examples of the latest techniques by some of the world's best exponents, open at evenings of art film showings (on application) and to public Mon.-Thurs. 11 a.m.-7 p.m. and Fri. 11 a.m. — 3 p.m. (U.S. Cultural Centre)

ACIF WINNERS — Beneficiaries of Sharett and other scholarships show paintings and sculpture. (Belgium House, H.U. campus).

DIDI BEN SHAUL — Illustrations to poems (The Little Gallery, Rehov Schatz).

RACHEL HELLER. — Large oil and acrylic canvas by Jerusalem artist, also known for her murals and enamel work. (Engel Gallery). Till June 27.

NORA GALLERY. — Selection of works exhibited in the gallery during the past two years.

TEL AVIV

MOSHE KUPFERMAN — Abstract pencil drawings that to the uninitiated may seem at first sight like chaotic scribbles. But they are in fact high forms of aesthetic organization. Kupferman, the youngest of Israel's front-rank abstract expressionist painters, whose great concern with structural form and its emotional and dramatic properties sets him apart from his colleagues, as does his very broad slashing brushwork, here uses the minimal means of pencil, paper and eraser as the fastest and most direct means of seeking, finding, and crystallising ideas. He is what is generally known as an "intuitive" artist as opposed to the type of artist whose paintings tend to be executions of pre-plotted plans, concepts, themes, problems and solutions. Although each of these drawings possesses the apparent immediacy of a lightning fast sketch, they reveal a quality that tends to be overlooked in the "intuitive" painter: Kupferman invests a great deal of thought in each work. Each drawing is a build-up of self-made form facts, lines of action, dilemmas, choices, obstacles, impositions of will and surprises that are all eventually resolved in form situations that could not possibly be conceived in advance. They are fascinating documentations of the creative *process* as well as its final results. The situations are composed of regular "screens" or grids, dense pencil marks, pure open spaces and complete configurations of volume and space that materialise in a few deft scrawls on otherwise blank paper. There is irregularity, symmetry, brute force, dynamic pressure, lyricism. A remarkable show. (Mabat Gallery, 31 Gordon). (R.B.)

PHOEBE DELIGTISCH — Surrealist paintings in the painstaking oil and tempera technique revived by Ernest Fuchs and other Viennese "*Fantastic Realists.*" *This U.S.-born* artist, who settled here in 1968, studied with Fuchs. These works, most dealing in some way with landscapes, some Israeli, some purely visionary, are a vast improvement over the artist's previous show last year. Here and there questionable taste still shows through, as in the sweetly-coloured Israeli children grouped near the trunk of a botanical menorah, but most themes tend to be austere, strange-but-familiar mountain topographies, only occasionally speckled with a tiny romantic dream-like nude maiden. The terrain is often seen through a filmy substance or is covered by it. This is particularly effective in her rendering of the "Jerusalem River" (inspired, no doubt, by a conceptual art project in Jerusalem that was held last year), which is clearly a phantom phenomenon. Several works in which a double frame idea is used — the painting inside the inner frame continues out across the outer frame — are gimmicky and add nothing to the aesthetic or surreal experience; on the contrary, they damage it. Her drawings are straight realist renderings of houses and bits of landscape that are actually not very successful texture-rendering exercises. But the technique of the paintings is polished. That and the new tone of austerity is making her work more compatible with basic art criteria and is even becoming interesting. OLD JAFFA (Old Jaffa Gallery). (R.B.)

JONA ZALIOUK — Oils and gouaches of landscapes in breezy, brushy, bright and usually somewhat coarse style. She has best luck with two paintings of figures in cafes (Nos. 8 and 24), one in oils, the other in gouache. They stand out for their controlled colouring and composition and general finish which in no way hamper the basic painterly feeling. (Chemerinsky Gallery, Gordon St.). (R.B.)

TEL AVIV MUSEUM — New building: "Israeli Paintings and Sculptures," "Art and Science," *sculptures and drawings* by Jacques Lifchitz (despite a previous notice by the Museum that the show was closing), Contemporary French Tapestries. Helena Rubinstein Pavilion: French Tapestries, sculptures from the coll. Dizengoff House: Works from the Museum's art classes for youth; paintings from the coll.

"AVANT GARDE EXPERIMENTAL" SHOW — A few interesting works in a rather large show more noteworthy for its esprit than for its actual artistic achievements or innovations. RAMAT GAN (Municipal Museum).

THE ETCHING WORKSHOP '71 — Nine artists present stylistically variegated prints done during sessions of workshop run by Israel Painters and Sculptors Association. (Artists Pavilion, 9 Alharizi).

HANNA KAY — Stylised drawings and gouaches, some of them erotic. First show by young artist. (New Gallery, 32 Reiness). From June 26.

A. LAHAV-FINKEL — Paintings by young Israeli who has recently been *showing* in U.S. ("London Ministore" Gallery, 2 Sderot Shaul Hamelech).

SARA VIDAR — Paintings. BAT YAM (Municipal Museum).

CALIBRONE/KAV — Domenico Serio Calibrone, a Brazilian sculptor, shows sculptural jewellery. Amitai Kav of Kibbutz Negba shows gold jewellery. (Maskit Sheish, 32 Ben Yehuda).

COCA LAPIDOTH — Paintings and drawings. (Beit Shalom Aleichem).

JENNY MAISELIS — Landscapes of Israel; oil paintings, watercolours and drawings. (Beit Manya Bialik, 22 Bialik).

EDITH HELEN PAPERT — Descriptive paintings by new immigrant artist from New York. Show includes portraits of several well-known Israeli personalities. (Klausner House, 95 Shlomo Hamelech). June 29 — July 26.

NON-TRADITIONAL COLLECTION — Gordon Gallery I on Gordon St. will be closed for several months. Meanwhile the unusually fine changing collection of works by many of Israel's most interesting non-traditional painters and sculptors will be on view in the Gordon's second premises. (Gordon Gallery II, Natan Hehaham).

ELSA POLLAK — Ceramic sculpture. (Ceramics Museum, Ha'aretz Museum Complex, Ramat Aviv).

LEA REICH. — Descriptive paintings of Jerusalem, including a nine-part, 360-degrees panorama view of the city done between the years 1959-1961. (Library, Bar-Ilan University).

MAKONDE SCULPTURES — Contemporary sculptures from the Malgasy Republic (Museum of Ethnography and Folklore. Ha'aretz Museum Complex, Ramat Aviv).

YVETTE SZOZUPAK-THOMAS — Imaginative woodcuts on the theme of the Six Day War in Jerusalem.

PETAH TIKVA (Yad Lebanim Memorial Museum).

AMERICAN EXHIBIT — Prints, posters, framed material in modern designs. Wednesdays, 7 to 8.30 p.m. Documentary films at 8.30 (U.S. Cultural Centre Gallery, 71a Hayarkon. Tel. 56171, extension 274/255 for reservations).

IVAN SCHWEBEL. — Strange things happening at an imaginary bus stop are brusquely described by their inventor, a U.S.-born Ein Karem artist. (Devora Schocken Gallery, 59 Hovevei Zion).

GAD TICK — *Curious drawings in* gay oil pastels which enter this young artist into the growing ranks of Israelis drawn to the satirically grotesque. (Dugith Gallery, Frishman St.).

ISRAEL ZOHAR — Realist paintings. (Bergmann Gallery, 97 Ben Yehuda).

MILA TISHBI — Painterly renderings of figures. (220 Gallery, 220 Ben Yehuda).

HAIFA

IZHAK FRENEL. — Oils entitled "Paris and Interiors" most ably painted in the style which, at the turn of the century, emanated from impressionism, typical "Ecole de Paris" in that they handle, with detachment, subjects based on the visual surface and expressed in a clear and legible medium tonality, as some of Frenel's work was not always previously. The impact of the urban scapes lies in their composition, e.g., the cliff effect of "Sacre Coeur" (9) and the forceful ship-like Ile de la Cite in "Notre Dame" (51). The interiors all contain figures which depend on their forming one motif of the subject and on their ability to produce a comfortable atmosphere of perfect tranquillity for example, the women at the piano in 29 and the woman sewing in 38. This combination of peace and overfurnishing fixes the pictures in art, so that the exhibition becomes a tribute to the golden age of French painting and a claim by Frenel to its contemporary validity. (Traclin Gallery). Till July 31. (H.)

KEISHO CARELESS. — A Japanese calligrapher (she is married to an Englishman) in classical style. (Museum of Japanese Art). Till end July.

BEN-ZION SHIBOLI. — Wash drawings of groups contained in uneven shaped frames. (Bits Gallery). Till July 9.

HANNAH MARIANS — Mainly coloured lithographs. (Beit Abba Khoushy.) Till July 2.

JOSEPH CHA'ALTIEL. — Stained glass and preparatory cartoons, abstract and figurative, for the most part electrically lit from behind. (Museum of Modern Art). Till June 26.

MUSIC IN THE ANCIENT WORLD — Archaeological finds and reconstructions of ancient musical instruments, from the 3rd millennium B.C.E. to the Byzantine period. (Haifa Music Museum.)

CAESAREA

STAN BAELE (Belgium). — A very capable artist whose smooth oils are executed in a manner related to early 19th century romanticism. A conception of light suffused infinity is expressed by a deep decline into a valley ("Timeless") and then reversed in "Dreamland" by closing the perspective with clouds and bent trees, while in "Adriatica" a promontory juts over plain and sea towards the horizon. The last is the only landscape identified and it is hard to say whether the others are imaginary or actual. Similarly for the watercolours, "Aurora" follows the oils and the undulating "Thin Air" seems to have been observed. The jungle appearance of "Mysterious" (oil) and the trees of "Tree Stumps" (watercolour) bring us to a second aspect of Baele's approach, viz.; the most interesting work, the charcoal drawings in a semi-pointillism and all of accomplished spatial quality, particularly "Hermit." Here the leading theme assimilates beings to trees, a woman in "Growing Enigma III," an animal in "Growing Enigma IV," elsewhere a man. Leaving aside his attraction to animal depiction, we have the problem of deciding whether such ideas spring from a synthesis of growth and infinity (but then growth also postulates decay), or whether he may have been unconsciously influenced by the legend of Daphne. In any event, high marks to every drawing. (Modern Art Gallery). Till June 27. (H.)

ASHDOT YA'ACOV (Hameuhad)

MARCEL JANCO and ANNA TICHO. — Paintings and drawings. Till June 30.

PAINTINGS by Jews, resident in France, from the Museum's collection, in connection with the opening of the new wing. June 27. (Both shows at the Uri and Rami Museum).

"Petrified Rays," oil by Stan Baele (Belgium) from his exhibition at the Modern Art Gallery, Caesarea.

هكذا من الأصل

HEDVA AND SHLOMIK '71

SHMUEL IMBERMAN directing Yael Aviv and Menahem Silberman.

First Israeli 'soap-opera' is full of anti-heroes

Few television programmes not connected with the news have stirred as much controversy among Israelis as "Hedva and Shlomik 1971." Many people watch it both on Friday and Monday nights, so as not to miss a single shoulder shrug; some boycott it by pointedly switching it off. Allegations have been made that the money spent on the series was literally thrown away into the air. Aharon Megged, author of the original novel, "Hedva and I," refused to have his name associated with the project, and has instituted legal proceedings. In this article, PHILIP GILLON discusses the series with director SHMUEL IMBERMAN and one of the two producers, ISRAEL RINGEL.

THERE is an old story about one of Israel's founding mothers who did not believe that there were prostitutes in the country: taken to Jaffa to see for herself, she exclaimed at last: "At least a few of them were members of the Second Aliya!"

It is certainly clear that no character in "Hedva and Shlomik 1971" is of the same calibre as the early pioneers. The hero and heroine have left the kibbutz, he to become a pop composer. The young people are callow, shallow, illiterate, inarticulate, incapable of any depth of feeling or any conversation other than "What?" "Why suddenly?" or a shrug of the shoulders. The old are rigid, somewhat insensitive. Bureaucrats are completely venal. In the smart set, women hang on to their husbands as meal tickets, while the husbands flutter from faded flower to faded flower like drunken butterflies. Members of the kibbutz behave like narrow-minded, unfeeling French peasants. Nobody ever expresses a real emotion, or a profound thought, or a worthy sentiment. The characters of "Exodus," who made the *sabra* famous, would be horrified by their successors.

Is all this a savage satire, an exaggerated picture of Israel's shortcomings? Or is it supposed to be a realistic view of our society today?

Hebrew '71

Shmuel Imberman, the director of the series, puzzles over these questions. "I would say that my aims were to mix some realism with some irony — the two are not mutually exclusive. But chiefly I would say that I never intended a message or a social comment of any kind. We weren't aiming at anything very sophisticated; we only wanted to tell a simple story. You may complain that we made it too simple; I would say that that might be the most valid of all the criticisms. There are tens of thousands of young couples like Hedva and Shlomik in Israel. In telling their story I drew a picture of a certain segment of Israeli society. I don't claim that it's the only segment. I don't even say that my picture is a complete one. Certainly it is not a flattering picture. Why should it be?

"The people talk the Hebrew of today, the Hebrew of the streets of 1971. We emphasized the 1971 aspect. Perhaps we made the story too shallow; if so, this was the result of a deliberate effect to get concentration. After all 'Love Story' is just as simple. We never pretended that we were aiming at something great, a modern Hamlet. And bear in mind that it was all experimental. Such a thing had never been done before in Israel."

Israel Ringel — he and Yair Pradelsky are the co-producers — comments: "This is the first Israeli situation story ever told on our television. There were no precedents to guide us. My attitude is that listeners can interpret it as they like, as realism or as satire or as a simple, romantic story.

"We found that there are great differences between a film prepared for the cinema and one prepared for television. For instance, a long shot gets lost on television, because the screen is so small; on the other hand, close-ups are more effective, because people see them in the intimacy of their own drawing-rooms. As a result, you have to keep your film very close and very tight. This also affects the dialogue; it has to be taut and simple. This results in the elimination of long, wordy speeches. You try to get the effect of people talking in a street, a room; you cut out oratory."

Now that they have finished this series — there are only two more episodes to go — are they satisfied that they achieved what they wanted?

Shmuel Imberman says: "I admit there are some things I would change if I had to do it over again. But, on the whole, bearing in mind that it was an experiment, I think we did very well."

Israel Ringel adds: "I would go so far as to say we did exceptionally well, if you bear in mind what our objectives were. As Shmuel says, we aimed at telling a simple, modern Israeli story on television. The Israel Broadcasting Service did a survey after the first four episodes had been shown: this showed that 90 per cent of the viewers watched the serial, and 78 per cent enjoyed it. These figures are very high; if 90 per cent watch a non-news programme, this represents a success, a great success in my book."

* * *

MY own private survey shows that all the viewers I know, who never forget for a moment that they paid IL2,000 for the set and pay IL85 a year for the licence, never miss any programme, including those in Arabic or on foreign stations. But I keep this thought to myself; my survey is not scientific. So I ask instead: is getting people to look at a series the sole criterion of success?

"Not the sole, but a basic one," says Israel doggedly. "It's no good producing something that nobody ever watches. When you produce a newspaper, you want people to read it. We keep emphasizing that we weren't out to produce something like Hamlet. At the present state of development of Israeli television, if we make it a rule to produce nothing below the standard of Hamlet, we'd never get anywhere.

If their aims were so clear, why was Aharon Megged so dissatisfied? Why did he withdraw his name, and why did they have to change the title of the serial? How much did they change his book?

"Megged wrote his book in '53 or '54," says Shmuel Imberman. "They talked a different Hebrew then, a different slang. And they lived in a different world. A boy and girl leaving a kibbutz for the city faced quite different problems from what they face today. So we used his basic ideas, but we certainly introduced many changes."

Israel Ringel says: "Part of the argument with Megged was about money. But I think the real trouble was that he was in London and we were in Israel. It was impossible to arrange things by telephone and correspondence; there were misunderstandings. He saw things in the press that irritated him. If it had not been for the physical distance between us, I think that we would have come to a complete understanding about everything."

He has mentioned money. One of the main criticisms has been of the cost of the production, something like half a million pounds.

"IL470,000. Look, people see a 30 minute episode, and say 'My God, this cost half a million!' But think of the series as a totality — 12 episodes — three hours. The average Hebrew feature film costs IL350,000 — this is the equivalent of three feature films. We needed 70 actors. I think the budget was very low."

Ringel, Pradetsky and photographer Nisim Leon-Nitcho run a firm called Roll Studio. Their profit margin on the serial was 10 per cent, which does not seem unduly high. Yet critics complain the studio got an undue share of Television House's business. Ringel denies this hotly.

"Television House spends IL2m. a year on outside productions. This year we got IL750,000 including "Hedva." There are something like 48 registered producers. So on the surface it seems lop-sided. But in reality, most of the producers only have an office and a telephone; there are only three or four that have complete facilities, the way we do, who are able to get together the resources for such productions. We can handle three or four films at a time. Most of the others would have to apply to us, or to other well-equipped studios, for cameras, staff and so on. Another thing — you can't hand out film productions by public tender; it's not like a building contract. You have to look for special talents. So I don't think we get more than our fair share of the television business."

When television began, everyone hoped it would give a boost to Israel's film industry. Has it done so?

"Certainly, it's given us a tremendous boost, something like 300 per cent. This has gone with a boom in film-making in Israel. Today Israel has got some first-class directors, cameramen, all the technical staff anyone wants; some firms have collected some very good equipment. We're still very short of good script writers and dialogue writers. But otherwise the standard has risen enormously.

"Television has also given a great lift to all forms of entertainment. It's true that artists complain that the amounts which Television House pays are ridiculously low in comparison to market prices, but then again television can make a star overnight. There's no doubt that the artists have to appear on television programmes — it pays them in other ways, the sale of records, and so on."

Neither Yael Aviv (Hedva) nor Menahem Silberman (Shlomik) is married in real life, either to each other or to anyone else, although they perform the parts as to the manner born. Menahem Silberman is a *sabra* and made his name as a member of L'Hakat Hanahal; since leaving the Army he has been a successful member of entertainment troupes.

Yael Aviv's very convincing performance as the gauche little *sabarit* with limited thoughts, words and emotions, other than her immature love for Shlomik, is particularly commendable, as in fact she was born in Poland and is not the third-generation Israeli one takes her to be. She was educated at the Alliance Gymnasia, and has done several parts for the Cameri Theatre.

"I agree," says Shmuel Imberman. "There is no shortage in Israel of good actors and actresses. Script writers are the main problem."

Ringel, Pradetsky and Imberman often work together. They are at the moment producing a feature film for the cinema. They have prepared several "packages" for Television House to consider.

"I want to emphasize again," says Israel Ringel in conclusion,

(Continued on page 12)

MENAHEM SILBERMAN

YAEL AVIV

Tussles and turnovers inside T.V. House

PHILIP GILLON'S TELEREVIEW

ACCORDING to the gossip that I picked up here and there, all kinds of changes are taking place in Television House, which may have incalculable effects on your viewing pleasure. The appointment of Dan Shilon, of sports news fame, to head the entire news department, has shaken the building like a shot from Pele or Jair shakes the opponent's goalkeeper. My well-informed sources tell me that Haim Yavin, at present on reserve duty, has asked to be sent as a reporter to the U.S.A.; Yair Aloni will resign in July; Mordehai Kirschenbaum has resigned; Yossi Goddard has asked for long leave; Yaakov Ben Herzl has asked for long leave. In no way connected with the Shilon Affair, Avital Mossinsohn who brought us such excellent programmes as "Boomerang" and "The Third Hour," is going on a year's Sabbatical to study at the B.B.C.

So who's left? "There were brave men before Agamemnon," and so on, and so forth. But I must say it is going to be hard to reconcile ourselves to doing without Haim Yavin's quizzical eyebrow to add some sauce to the news.

Television House is quite a place for such storms; intrigues that would make Machiavelli seem like a real amateur are bread and butter in that glass-windowed house. It is astonishing that programmes do get on the air in the end, despite these Wars of the Roses.

Other gossip. Galia Sofer (nee Gloria Stewart), the convert to Jewish Orthodoxy who so embellishes the Arab programme, has won her battle never to work on the Sabbath or holidays, due to some intelligent and sympathetic handling by Arab news director Joseph Barel. Some members of Amman television, including one of their fabulous lovelies, dropped in for a chat in Jerusalem the other day. I hope that some shrewd host availed himself of the occasion to arrange better coordination of the times for presenting films in English. Such cooperation would bolster the open bridges and summer holidays policy. Incidentally, Arabic television on both sides of the Jordan River seems to produce beautiful girls in abundance, while Hebrew so far has given us only Dahlia Mazor (apart from Galia) to represent Judaism. Something should be done to prove that our girls are as good as theirs.

* * *

BRITAIN'S pending move into the Common Market seems to have inspired a burst of Anglophilia. On Tuesday night we saw a very good but old-fashioned picture of the Battle for Britain, featuring gallant, stiff upper-lip, upper-class pilots, heroic working-class women, and wonderful Churchillian speeches. It was great stuff, although rather poignant by contrast with what winning the war for freedom has cost England. Some of Churchill's mighty speeches sound rather forlorn, like "If the British Empire endure a thousand years...", in the light of what happened after the War. The point was rubbed in by seeing Italian neo-Nazis cheering under the revolting visage of Mussolini.

Pro-British sentiment also expressed itself in a long news feature devoted to the Queen's budget. The final pro-British item I recall was a sad picture of New Zealanders packing their meat and dairy products for Home, perhaps for the last season — what will become of them, wondered the commentator sadly? As for the mutton and lamb, may I suggest, diffidently, that they try Israel? Our milk-yielding Awassi is the best of its kind in the world for the strange little minority who like that nauseating cheese made from sheep's milk, but its chops leave much to be desired.

GEORGE Orwell's "Animal Farm" was wonderfully done, and the discussion that followed was exceptionally bright. I always thought that the creatures in Orwell's satire were easily identifiable as Lenin, Stalin, Trotsky and so on, but Professor Joseph Agassi was probably right when he said that the satire was more general. Although the Professor looked rather superior, he was very good whenever he got a word in.

Yaakov Riftin had no hesitation in declaring the film banal and boring, however little of it he actually saw.

He talked such fabulous nonsense in such a firm way that he certainly stole the show; it is wonderful to hear an Israeli talking as if there had been no trials, and as if Stalin was still alive. Riftin, of course, believed in the Prague trials, and the guilt of Oren and Orenstein, so it was easy for him to swallow Napoleon and the other pigs.

Compared to him there was David Rom, an immigrant who came from the U.S.S.R. 18 months ago; he described the horrifying realities of the Soviet heaven. His realism contrasted with Riftin's fantasies about Communism to provide a dramatic balance, with Moshe Sneh shrewdly hovering in the middle, between the dream and the truth, with his own pet vision of a Middle East communism that will somehow be combined with democracy and the rights of the individual. Orwell and Rom were more convincing; but it is always a pleasure to listen to Dr. Sneh.

* * *

THE "Moked" panel dealt very harshly with Histadrut Secretary-General Yitzhak Ben-Aharon, although I did not quite understand why they rejected all his theses so contemptuously. Surely he is right when he says that the Government shattered the package deal, because of Mr. Sapir's catch 22, which provides that the Government is bound by the deal, except that it can do whatever it likes if it needs money? The result of compulsory loans and tightened tax procedures was that the average man's pay packet shrank and prices zoomed, making labour unrest inevitable, as soon as workers began to figure out the drop in their real wages. Is there not a great deal in Ben-Aharon's point that Government workers should have proper collective agreements, instead of the rigid rules of the Civil Service Commission?

On the Radio

By Philip Gillon

CAVIAR AND CAMP

IT Can't Always Be Cola, thank goodness. We are coming to the end of a series described as a "spy story", based on the book "It Can't Always Be Caviar", by Johannes Mario Simmel (Second Channel, Wednesdays at five). Adapted and directed by Michael Ohad, this is a supposedly witty and light treatment of the entertainment value of spies and double-agents during World War II. Sponsored by the friendly Coca Cola Company, the commercials that go with this series are at the right level of inanity for the script — which wastes a good cast, headed by Illy Gorlitzky.

The book at least had two extra dimensions, which got lost in the translation. For one, the hero was presented as a curse-on-both-your-houses pacifist, who judges individuals by their character and not their nationality. Second, it was larded with flamboyantly non-kosher recipes — pork-with-Parmesan, rabbit-with-Rocquefort sort of thing. (The hero, besides being a great lover, is also a great cook.)

So, had this been an imposing TV film with big close-ups on how to cook *crepes-suzettes*, everything might have been different. As it was, slotted at five in the afternoon, the appropriate audience might have been five-year-olds. In which case, they learned about prostitutes and the underworld of the good old days, before most people lost their hearts of gold.

* * *

WHY is it that advertising copywriters — and public relations executives — never, ever go on strike? Or find themselves locked out? And would not our situation be better if they did?

A SAD straw in the depressing wind: for the first time that I can remember, I heard Haim Herzog in a pessimistic mood last week (Army Channel, "Sicha Hofshit"). He was bewailing the general let-down of personal discipline, vis-a-vis the football scandals and in terms of everything from discourtesy on the highways to soldiers neglecting their uniforms. This was just a day or two before the strike wave reached its crest. But, as they say on the Second Programme, "Things go better with This... Or That... Product, which we have for sale."

* * *

HOMOSEXUALITY made a quite cheering diversion, and not at all what one might have expected, on Saturday morning's "Public Trial" (First Channel) The question before the court (pre-recorded at the ZOA House) was, Should the present law, which is never applied but which makes homosexuality a criminal act, be repealed?

I fully realize that individual tragedies may result from the present situation; but the general air of the programme was, thank goodness, quite funny in spite of all the gimmicks of the prosecuting and defence attorney, presiding judge, and so on of this series (produced by Esther Barzel and Natan Shiloh.)

The best laugh of all, out of several good ones, was (one imagines) unintentional. Eliezer Livneh, thundering away on behalf of Jewish Law and Order, intoned the quotation that "Man needs Woman, Woman needs Man, and Both need the Divine Presence." Only the Hebrew "Shechina" came out sounding very close to "The Lady Next Door." And, as the old joke goes, a very large titter ran through the courtroom.

Lined up with Mr. Livneh and the old fogies was Isser Harel, who acquitted himself excellently under questioning; on the side of swinging progress were the lawyer, Mr. Zichroni, and Professor H. Kreitler, of the Psychology Department of Tel Aviv University.

Question to Isser Harel: Would you consider a nice, law-abiding homosexual — one who even voted for your party in the Knesset — to be a criminal?

Mr. Harel, Wiggling out: Well, we all break laws without therefore considering ourselves criminals. The Kanowitz Law, for instance.

The issue of intercourse with animals passed with barely a ripple; and Mr. Livneh came out against "English Puritanism" — on which our law is based — in favour of the Jewish view on sex: "Under Jewish law, husband and wife can do whatever they like in bed."

Mr. Zichroni, questioned on whether he would be happy to have a homosexual with young people, or being the headmaster of a boarding school: "If it's a girls' school, why not?"

I have not here conveyed the participants' positions on the basic issues; I am only trying to get across some of the funny moments on the programme. The "jury" decision slipped by very fast — I think it was something like 46 in favour of changing the law; nine against changing it; and 15 undecided, but giggling. To my mind, the conservatives — Livneh and Harel — appeared to carry the day, though I am not sure why; maybe because they sounded more energetic, and certainly not because of the logic of their position. Perhaps I was put off by Professor Kreitler's mantle of expertise — that the "experts" (that psychiatrists, psychologists) "agree" on this or that. Later, he qualified this with his try for humour: "There is seldom unanimity in any profession in which most practitioners are Jews."

I don't know what the Jewish question has to do with this one; there is seldom unanimity in any question dealing with human behaviour. The best the psychiatrists have generally accomplished in this whole matter is to make possible a few more questionable marriages.

Anyway, according to the latest on brain research, if you put electrodes to the proper section of the brain you can get a homosexual to tolerate a woman; though if you stimulate another little section you get a sensation that's "better than sex."

So, all aspects may soon be obsolete; back to strikes and wars.

Special Bedding Sale!
FREE HEADBOARD
with purchase of any bed.

Luxurious, imported orthopedic beds with exclusive Supporta mattress. Firm enough for people who require support, soft enough to yield restful comfort. From Vono, Great Britain's foremost maker of products for sleeping enjoyment. Surprising low price. $ 99 + IL 90.

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هكذا من الأصل

Tel Aviv Cinemas

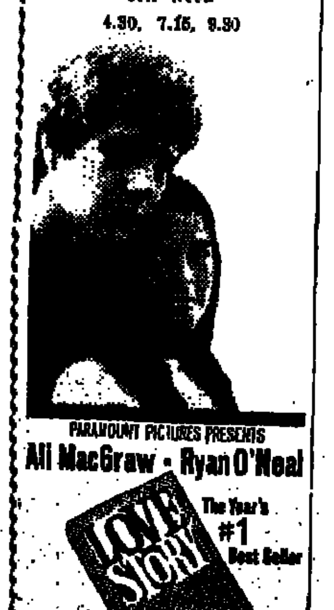
Commencing Saturday, June 26 at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30 p.m. — 7.15 p.m. — 9.30 p.m.
See times of performance of individual cinemas

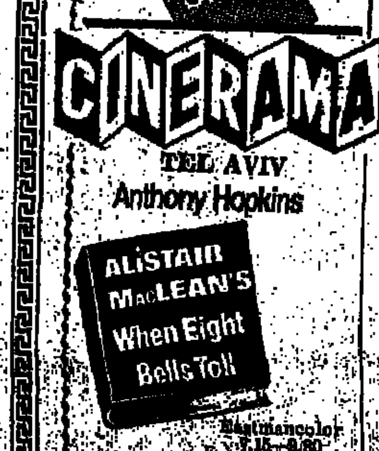
ALLENBY Tel. 57820
LIZA MINELLI
THE STERILE CUCKOO
Adults only
Sat. 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

ARMON DAVID Tel. 220954
6th week
LES NOVICES
BRIGITTE BARDOT
ANNIE GIRARDOT
Eastmancolor — Adults only
4.30, 7.15, 9.30

BEN YEHUDA Tel. 228409
3rd week
a British Comedy of our times

CHEN Tel. 226957
9th week
4.30, 7.15, 9.30





Eastmancolor
4.30, 7.15, 9.30

ESTHER Tel. 225610
8th week
CHARLES BRONSON
LIV ULLMANN
JAMES MASON
ON BEHALF OF THE FRIENDS
Saturday: 7.30, 9.30
Weekdays: 4.30, 7.15, 9.30
FOR ADULTS ONLY

EDEN Tel. 57450
3nd week
MANOJ KUMAR in
PURAB AUR PACHHIM
4—6.45—9.15

GAT Tel. 267888
6th week
JANE EYRE
Charlotte Brontë's classic interpreted by
GEORGE SCOTT
(PATTON — Oscar 1971)
SUZANNAH YORK
A Forum Film
on wide screen, in colour
4.30, 7.15, 9.30

GORDON Tel. 244366
6th week
Finally released by French censorship
MICHELLE BOUQUET
JOHN GARCO
UN CONDE
4.30 — 7.15 — 9.30

HOD Tel. 226226
FRENCH FILM FESTIVAL
7.15, 9.30

MAXIM Tel. 227457
16th and last week
GILA ALMAGOR
YEHUDA BARKAN
In Menachem Golan's film
HIGHWAY QUEEN
In colour — 4.30, 7.15, 9.30

MOGRABI Tel. 58331
5th week
Warner Bros. presents
a Carlo Ponti production
SOPHIA LOREN
MARCELLO MASTROIANNI
The Priest's Wife
Technicolor

OPHIR Tel. 613321
SECOND WEEK

FOR ADULTS ONLY
4.30, 7.15, 9.30

ORION Tel. 624025
9th and last week
BARBARA HERSHEY
In the Robert Wells production
The Baby Maker
4.30, 7.15, 9.30

Jerusalem Cinemas

Commencing Saturday, June 26 at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 26391
By public request
11th week
Ryan's Daughter
Sunday: 6 p.m.
Weekdays 4, 8
Due to length of film please be prompt

CHEN Tel. 22955
CHARLES BRONSON
LIV ULLMANN
JAMES MASON
ON BEHALF OF THE FRIENDS

EDEN Tel. 23829
The McMasters
JACK PALANCE
BURL IVES

EDISON Tel. 24056
A great love story
Only You I Love
with the famous singer
NIKOS KASANMOPOLUS
In Technicolor

HABIRAH Tel. 26399
FOR ADULTS ONLY
Love Problems
HAIDE POLITOFF
JEAN SOREL
In Colour
Friday, June 25, at 3 p.m.

JERUSALEM Tel. 35067
GREGORY PECK
DAVID NIVEN
ANTHONY QUINN
THE GUNS OF NAVARONE
4.00 — 8.00

ORION Tel. 22914
4.00 — 6.30 — 9.00
MICHAEL CAINE
CLIFF ROBERTSON
In Robert Aldrich's masterpiece
Too Late the Hero
Colour

ORNA Tel. 24733
4-6.45-9
JACK NICHOLSON
KAREN BLACK
In the best film of the year
Five Easy Pieces
Colour
Based on the novel by Bob Rafelson
FOR ADULTS ONLY

RON Tel. 23104
2nd week
ALAN BATES
in
Women in Love
based on the novel by D.H. Lawrence
4-6.45-9.15

SEMADAR Tel. 33742
Cactus Flower
INGRID BERGMAN
WALTER MATTHAU

Tel Aviv Cinemas

PARIS Tel. 236605
4th week
TALES OF BEATRIX POTTER
Danced by the Royal Ballet accompanied by the Covent Garden Orchestra
In colour
10, 12, 2, 4, 7.15, 9.30

PEER Tel. 443795
Second week
ELI WALLACH
JULIE HARRIS

A new way to run away from home — Drugs.
7.30 — 9.30

STUDIO Tel. 55817
Warner Bros. is proud to present Luchino Visconti's great creation based on Thomas Mann's novel Grand Prize 25th Jubilee Cannes Festival

DIRK BOGARDE
in
DEATH IN VENICE
Israel Premiere
7, 9.30

RAMAT AVIV Tel. 412761
Saturday and all week
7.30, 9.30
After the great success of a 20-week run in Tel Aviv
"Alice's Restaurant"
ARLO GUTHRIE
PETE SEEGER
In colour — Adults only

SHDEROTH Tel. 624054
15th week
ELLIOT GOULD
CANDICE BERGEN
Getting Straight
In colour — Adults only
4.30, 7.15, 9.30

TCHELET Tel. 443950
10th week
A documentary film based on the book by Erich Von Deniken
CHARIOTS OF GOD
4.30 — 7.15 — 9.30

TEL AVIV Tel. 228118
3rd week
Stained with the blood of...
SOLDIER BLUE
CANDICE BERGEN
PETER STRAUSS
Adults only
Fri. 2; Sat. 7.15—9.30
Weekdays: 4.30—7.15—9.30

ZAFON Tel. 445085
13th week
From M.G.M.
A story of love filmed by DAVID LEAN
RYAN'S DAUGHTER
70 mm. Full Stereophonic Sound in Metrocolor
★ ROBERT MITCHUM
★ TREVOR HOWARD
★ CHRISTOPHER JONES
★ JOHN MILLS
★ LEO McKERN and
★ SARAH MILES
Sat. 1 show at 8.30
Weekly 4.30 — 8.30

ZAMIR Tel. 57455
FANNY HILL IN SWEDEN
Adults only
Day and night perfs.

Haifa Cinemas

Commencing Saturday, June 26 at 6.15 p.m. and 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinée at 4.00 p.m.

AMPHITHEATRE Tel. 64018
LEE MARVIN
JACK PALANCE
JEANNE MOREAU
In a great Western
MONTE WALSH
In Colour

ARMON Tel. 61848
3rd week
Hall ventilated
LOUIS DE FUNES
In a hilarious comedy
L'HOMME ORCHESTRE
for the whole family
In colour

ATZMON Tel. 63003
2nd week
Airconditioned
A Pulitzer Prize winner story
THE GREAT WHITE HOPE
starring
JAMES EARL
JANE ALEXANDER
In Technicolor

BEIT ROTHSCHILD, Mt. Carmel Tel. 83424
Doctor Faustus
starring
RICHARD BURTON
ELIZABETH TAYLOR
Perfs. on Saturday and Thursday at 6.45 — 9.00

CHEN Tel. 66272
Charlie Chaplin
in his greatest and most unforgettable picture
ART of COMEDY

MAY Tel. 62856
starring
SANDY DENIS
MICHAL BORUS
in
A COLD DAY IN THE PARK
In Technicolor

MORIAH Tel. 242477
Aircooling
One of the most sentimental films
JOAN FONTAINE
ROSSANO BRAZZI
In Françoise Sagan's
A Certain Smile
In Technicolor

MIRON Tel. 63003
The greatest suspense Western
A CANDIDATE FOR A KILLING
starring
JOHN RICHARDSON
ANITA EKBERG
Technicolor

ORAH Tel. 64017
Airconditioned
BIG YOUNG
In a most entertaining comedy
Lovers and Other Strangers
In colour — For Adults Only

ORION Tel. 523939
JOHN GARKO
SEAN TODD
in
THE TASTE OF REVENGE

ORLY Tel. 31868
1 min. from Carmel terminus
Aircooling
2 night perfs at 6.45, 9.00
SUSAN PLESHETTE
IAN McSHANE
In a delightful comedy
If It's Tuesday This Must Be Belgium
United Artist release
In Colour
Mats. daily at 4 p.m.
Walt Disney's
THE LOVE BUG
with
Dean Jones — Michele Lee

PEER Tel. 62292
3rd week
Aircooling
ALAN BATES
GLENDA JACKSON
In D.H. Lawrence's
WOMEN IN LOVE
For adults only
A United Artists release
In colour
Owing the length of film two perfs only at 6.30, 9.00
No complimentary tickets

RON Tel. 60069
Air conditioned
ANTHONY QUINN
In his greatest role since "ZORBA"
The 25th Hour
Also starring:
VIRNA LISI
MICHAEL REDGRAVE
In Technicolor

SHAVIT Tel. 85345
The great Israeli film
Highway Queen
Menahem Golan's most important production
starring
GILA ALMAGOR
For adults only
Perfs. at 6.45, 9.00
Except Sat. and Thursday one perf. at 6.45 only
Monday and Thursday no cinema performances

Ramat Gan Cinemas

ARMON Tel. 720706
Second week
7.15—9.30
There Is a Girl In My Soup
PETER SELLERS
GOLDIE HAWN
FOR ADULTS ONLY
Matinée at 4:
DIRTY FIFTEEN

OASIS
5th and last week
ELLIOT GOULD
BRENDA VACCARO
I Love... My Wife
In colour, adults only
7.15, 9.30
Matinée at 4:
PLUS DE WHISKY POUR CALLAGHAN

RAMA Tel. 721912
7.30, 9.30
CLAUDE LELOUCHE
LE VOUCE

ORDEA Tel. 721720
Second week
4 — 7.15 — 9.30
GILA ALMAGOR
YEHUDA BARKAN
In Menachem Golan's film
HIGHWAY QUEEN
In colour
English and French Subtitles

RADAR Tel. 728822
4, 7.15, 9.30
CHARLES BRONSON
FRANK SINATRA
URSULA ANDRESS
In the famous picture
4 FOR TEXAS
In colour

RAMAT GAN Tel. 724604
7.15, 9.30
ELLIOT GOULD
entertains in
MOVE
problems... problems... problems...
and unending laughter
In colour — Adults only
No invitations or reductions

Petah Tikva

SHALOM Tel. 917480
Saturday: 7.30, 9.30
Weekdays: 7.15, 9.15
The war film
LEGION OF NO RETURN
TED HUNTER
NICK GORDON
Matinée at 4:
Sinbad, Ali Baba, Aladdin.

The POSTER

Theatre

LA MANDRAGOLA (Haifa) — Yaacov Shabtai has given Machiavelli's 400-year-old comedy some racy Hebrew dialogue and Michael Alfreds directs in the *informal, disreputable, street-corner* fashion of commedia dell'arte. The results are satisfactory; especially enjoyable are the acrobatics. JERUSALEM (Beit Ha'am) Sat. TEL AVIV (Ohel) Sun. HAIFA M.T. Mon. TEL AVIV (Nahmani) Tues. TEL AVIV (Beit Hayal) Wed., Thurs.

SON'S WIFE (Haifa) — HAIFA (Beit Rothschild) Fri., Mon., Wed.

BIOGRAPHY (Cameri)—In Max Frisch's new play a man is given a chance to live his life all over again, and, you guessed it, makes the same mistakes. Cleverly constructed, superficial play well directed by Leopold Lindtberg. TEL AVIV (Nahmani) Sat., Thurs.

MEDEA (Cameri) — Featuring return to stage of Hanna Marron. HAIFA M.T. Tues., Wed., Thurs.

SAINT JOAN (Habimah) — A luminous performance by *Gila Almagor* makes this production of the Shaw masterpiece a real event. The actress performs the feat of being at one and the same time the simple peasant girl and the leader of France. The other performances range from poor to correct. TEL AVIV (Habimah) Mon., Tues., Wed.

THE ROSE TATTOO (Habimah) — TEL AVIV (Habimah) Sat., Sun. ASHDOD Mon. AYELET HASHAHAR Wed.

COLOMBE (Habimah) — TEL AVIV (Habimah) Sat., Sun., Mon., Tues., Wed.

THE BUTTERFLIES ARE FREE (Godik) — The comedy which captured Broadway deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading role. GIVATAYIM (Hadar) Fri. TEL AVIV (Ohel) Sat. MAALOT (Maalot) Sun. TIBERIAS (Hen) Mon. JERUSALEM (Beit Ha'am) Wed. MERHAVIM (Beit Ha'am Ezori) Thurs.

A TASTE OF HONEY (Tzavta) — EYLON Fri. BEIT SHALOM ALEICHEM Tues.

MY MOTHER THE GENERAL (The Young Theatre) — KIRYAT BIALIK (Savion) Fri. TEL AVIV (Ohel Shem) Sat., Tues., Wed.

ZORBA THE GREEK — TEL AVIV (Beit Lessin) Fri. GIVATAYIM Sat. ARAD Tues.

Musicals

HAVA ALBERSTEIN (Bimot) — The popular singer appears in a one-woman *show as a sophisticated chanteuse, a role* which does not entirely suit her, but shows possibilities she has not revealed before. HOLON (Armon) Fri. TEL AVIV (Beit Hayal) Sat. BEERSHBA (Gilat) Mon. TEL AVIV (Beit More) Tues., Wed.

JUMBO (Popular Theatre) — Song, dance and comedy, all formerly shown in army entertainment troupes — young, fresh and enjoyable. KIRYAT SHMONE (Sohr) Sun. *PETAH TIKVA (Heyhal) Mon.* TEL AVIV (Dekel) Tues., Thurs.

THE THREEPENNY OPERA (Haifa) — Mac the Knife comes to life again in the new production of the Brecht-Weill almost-classic on the joys of living a life of crime. HAIFA M.T. Sat. EIN HASHOFET Sun., Mon. YAGUR Tues., Wed.

THE KING AND THE COBBLER (Cameri) — The revived musical about the *wise king and his double, the drunken* cobbler, is as entertaining as the original production of some six years back. Nathan Alterman's lyrics are charming and witty, Sasha Argov's tunes are pleasant, the set and costumes of Arieh Navon are a joy to the eye, and Crandall Diehl equipped the show with good dancing. Ily Gorlicky in the double role hugely enjoys himself, and the audience enjoys him. HAIFA (Shavit) Sat., Sun. TEL AVIV (Cameri) Wed., Thurs.

IRMA LA DOUCE OF JAFFA (Popular Theatre) — Sweet Irma returns, but this time in a Jaffa setting. Popular and thoroughly professional. TEL AVIV (Dekel) Sun. RA'ANANA (Orot) Mon. REHOVOT (Beit Ha'am) Tues. NES ZIONA (Amphi) Thurs.

A SEPHARDIC ORCHARD (Bimot) — GIVATAYIM (Shavit) Fri. JAFFA (Noga) Sat. TEL AVIV (Ohel) Mon., Tues. HAIFA (Ora) Wed.

Music

All events start at 8.30 p.m., unless stated otherwise.

Jerusalem

ISRAEL BROADCASTING SYMPHONY ORCHESTRA — Yoav Talmi conducting; Adi Etzion; soprano; Michael Roll, pianist from England — Barber: "School for Scandal" — Overture; Mozart: Piano Concerto in G, K. 488; Berg: Seven Early Songs; Elgar: "Enigma" Variations — at the YMCA Auditorium: Tuesday.

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 11 — Daniel Barenboim conducting, Zara Nelsova, *cello* — Webern; *Schumann;* Bruckner — Series "5"; Saturday. Series "6" (Haydn; Saint-Saens; Avidom; Schumann): Sunday; Series "7": Monday.

ISRAEL CHAMBER ENSEMBLE — Uri Segal conducting; Gerald Stern, tenor; Giora Rafaeli, horn — An Evening of Serenades (Mozart; Britten; Dvorak; Schidlowsky) — Subscription Concert No. 5, Series "1": Sunday; Series "2": Monday, at Beit Hachayal.

Haifa

I.P.O. — Subscription Concert No. 10 — Zubin Mehta conducting; Zara Nelsova, cello — Haydn; Saint-Saens; Avidom; Schumann — Series "1": Tuesday; Series "2": Wednesday; Series "3": Thursday, at the "Armon" Hall, at 8.45 p.m.

Acre

"ONE VOICE AND FOUR HANDS" — Zaharira Harifai, readings; Bracha Eden-Alexander Tamir, duo-pianists — Old Ballads, Poems by Alterman, Manger, Goldberg; Elizabethan Songs, music by Schubert, Dvorak, Poulenc, Satie, Boscovich, Alexander, Walton — an evening of intimate enjoyment of poetry and music — at the Knights' Halls at Old Acre: Tonight.

Hanna Marron in the title role of MEDEA at the Cameri.

Opera

The Israel National Opera presents: *Joh. Strauss; "The Gypsy Baron"*, with Baumwel, Davrat, Richmond, Admon, Christoff, Begrell, Karin, Herdan, Berkman, Bechar, Barry (Saturday-Monday-Wednesday); Smetana: "The Bartered Bride" (at DIMONA — Sunday); Verdi: "Rigoletto", with Avelis, Baumwell, Berger, Admon (Tuesday); Offenbach: "La Vie Parisienne", with Baumwell, Davrat, Richmond, Fisch, Glick, Olzinik, Herdan, Berkman, Karin, Bechar (Thursday).

Dance

BATSHEVA DANCE COMPANY — DIMONA Tues.

BAYANIHAN THE NATIONAL PHILIPPINE DANCE COMPANY — TEL AVIV (Heyhal Hatarbut) Sat. 3.7 Thurs. 8.7 EIN HASHOFET Sun. 4.7 YIFAT (Beit Hatarbut) Mon. 5.7 YAGUR (Yad Lemaginim) Wed. 7.7

Eating out in Jerusalem

BAVLY (Rehov Hanevi'im) — Cheap, clean, good, always fresh for lunch, fried fish, gefillte, choice of ten salads at buffet counter, and stuffed dishes, borscht, fresh juices, good humus. Between IL4-6 a head. No meat.

LEA-REHAVIA (Rehov Keren Kayemet) — Handsome helpings of stuffed chicken or braised meats in various sauces around IL6 a plate with dumplings, vegetables and salads, possibly best value in Capital. Certainly the best palachinka with nut sauce (IL1). Kosher and clean. Also wines, including new Carignan.

DOLPHIN (East Jerusalem) — About *the best fish restaurant in the country* with fresh shrimp and calamare; locus done with nuts and dates; and superb sole meuniere, among many other fish dishes. (Around IL6 a plate). Also salads and the best creme Bavaria we have tasted. Moderately-priced cold white wines, also half bottles. For kosher diners, the family is now running in BENNY'S, a parallel establishment at the top of Rehov Ben Yehuda.

FINK'S (Bar and tables, Ben Hillel and King George) — Pleasantest place to dine in the Capital, strongest on its famous main dishes (around IL11-15) like veal steak on pineapple, beef stroganoff with nockerln, lamb apple curry and chateaubriand that melts in your mouth (IL40 for two). Expert cocktails and wide choice of drinks. New wine (replacing the fine Cabernet, all exported now) is Carignan '69, from the same cellar, but a little lighter and slightly metallic. Bookings: 23323.

MANDARIN (Shlomzion Hamalka) — Chinese (cook from Hong Kong). Some dishes, like the sweet and sour shrimp and the Mandarin beef special, are as good as *you'll get anywhere in the* world. Good egg roll and soups. Plenty of tea. Main dishes around IL11.

GONDOLA — Real Italian cuisine, expertly served, fine cannelloni, good pasta in general, good salad. Best main dishes are veal scallopini in marsala and shrimp fried in garlic. Drinks are expensive. About IL50 for two with wine. (King George Ave., opp. Fink's.) (M.R.)

תיאטרוני ישראל

התיאטרון העירוני חיפה

Haifa Municipal Theatre
The Little Stage Premières
THE DAUGHTER-IN-LAW
HAIFA,
tonight, June 25
Mon., June 28
Wed., June 30
Beit Rothschild, 8.30
THREE PENNY OPERA
HAIFA, Sat., June 26
EIN HASHOFET,
Sun., June 27
Mon., June 28
YAGUR,
Wed., June 30
Thurs., July 1
2 performances in Tel Aviv, Ohel
Sun., July 4
Mon., July 5
MANDRAGOLA
Comedy
JERUSALEM,
Sat., June 26
TEL AVIV, Ohel,
Sun., June 27
HAIFA, Mon., June 28
TEL AVIV,
Nahmani,
Tues., June 29
TEL AVIV,
Beit Hahayal,
Wed., June 30
Thurs., July 1

התיאטרון הקאמרי

The Cameri Theatre
Premières
MEDEA
TEL AVIV,
Sat., June 26
Sun., June 27
HAIFA,
Tues., June 29
KING SOLOMON AND THE COBBLER
HAIFA,
Sat., June 26
Sun., June 27
TEL AVIV,
Mon., June 28
Tues., June 29
BIOGRAPHY
TEL AVIV,
Nahmani,
Sat., June 26
Thurs., July 1
Haifa Theatre performances
MANDRAGOLA
TEL AVIV, Ohel,
Sun., June 27

התאטרון הלאומי הבימה

Habimah
SAINT JOAN
TEL AVIV,
Large Hall,
Mon., June 28, 8.30
Tues., June 29, 8.30
Wed., June 30, 8.30
JERUSALEM,
Sat., July 3
Every Wednesday at 8.30 Simultaneous translation to English
THE ROSE TATTOO
TEL AVIV,
Large Hall,
Sat., June 26, 8.30
Sun., June 27, 8.30
Thurs., July 1, 8.30
Sat., July 3, 8.30
ASHDOD,
Mon., June 28
Premières
COLOMBE
By Jean Anouilh
Direction: Theodore Thoma
TEL AVIV,
Small Hall,
Sat., June 26, 8.30
Sun., June 27, 8.30
Mon., June 28, 8.30
Tues., June 29, 8.30
Wed., June 30, 8.30

At the Cinema

Jerusalem

FIVE EASY PIECES — Fresh and lifelike account of a young American's search for his own identity — a slice of contemporary life in the U.S.A. Excellent portrayal by Jack Nicolson (the small town lawyer of "Easy Rider") as Bobby Dupea, who does not know what he wants but *is* well aware of what he does not want. Written and directed by Bob Rafelson.

RYAN'S DAUGHTER — David Lean ("Lawrence of Arabia," "Bridge on the River Kwai") has given a simple love story inflated, epic treatment with the result that the breath of life has escaped and little remains except beautiful pictures of the wild coast of south-west Ireland. The time is 1916 with Republican Irish anti-British. John Mills got an Oscar for his role as the village idiot.

WOMEN IN LOVE — Fairly *faithful* to the Lawrence novel but remarkable in itself for superb acting and fine photography. Should be seen.

Tel Aviv

THE LAWMAN — Western made by British director Michael Winner, which follows the usual pattern and has lots of gore and a good deal of talk. Three Hollywood veterans play the *leading* roles: Burt Lancaster is the dedicated lawman who is prepared to shoot up the whole town to see that the letter of the law is obeyed. Robert Ryan is a run-to-seed Police Marshal and Lee J. Cobb is a gun-toting, wealthy rancher who considers he is a law to himself. The lesser characters, all rather well acted, are the customary stereotypes including a tart with a *heart of gold* played by Sheree North.

GETTING STRAIGHT — Topical film on student unrest in the U.S. with little sympathy for either the young rebels or the establishment. Punchy direction and camerawork, at its best in a frighteningly real student clash with police, and dialogue which ranges from embarrassingly stilted mouthings mostly by an earnest but totally unconvincing Candice Bergen, to amusing hip talk. Eliot Gould is the *hero, taking things in his mature* stride almost until the end.

SOLDIER BLUE — The climax of Ralph Nelson's film, which is set in the middle of the 19th century, is the historically authentic massacre by a troop of U.S. Cavalry of an entire Indian village occupied mainly by women and children. The opening and closing words indicate that the intention is to make the viewer revolt against man's inhumanity to mankind — "It must never happen again" — but the message does not make the impact it should because so much of the film is taken up with a silly romance between a tough-talking girl (Candice Bergen) and a soldier in blue (Peter Strauss) who are the only survivors of an Indian attack. The uninspired acting does not help.

Haifa

THAT COLD DAY IN THE PARK — Study of sexual frustration leading to mental breakdown. Sandy Dennis in what is practically a monologue gives a gripping performance as a lonely spinster in her thirties who gives shelter to a young man (Michael Burns) whom she sees in the park on a cold and rainy day. Her apparently kindly gesture leads to melodramatic complications as she becomes obsessed by the young man but Sandy Dennis' artistry in conveying the stages of her disintegration are such as to make the course of events believable.

L'HOMME ORCHESTRE. — The irascible Louis de Funes this time as the director of an all-girl ballet. He takes the task of safeguarding their morality very seriously and on that revolves the plot. The discovery that one of his dancers has secretly had a child and that his own nephew, in charge of the music, has also had his peccadilloes leads to a softening of de Funes' heart and a happy solution. Pleasant but not profound comedy.

HIGHWAY QUEEN — The new Menahem *Golan film is* an example of Israeli commercial movie-making at its most professional. The writer-director does not miss a trick and with a prostitute as the main protagonist of his story he also has no difficulty in meeting the demand for sex scenes. To his credit be it said that he makes no attempt to glamorise his theme. Nearly all the burden of acting falls on Gila Almagor as Margalith, the Highway Queen, who gives a most accomplished performance judged by any standard.

BAT-DOR DANCE COMPANY

"Vitality and brilliant execution by the Israeli Ballet. The performance of Bat-Dor at the Maggio Festival — a great success."
La Nazione — Florence

"Admirable were one and a half dozen magnificently built young people with faultless control over their bodies and a charming discipline and musicality — in solo as well as in groups... The public, perceptibly thrilled by the peculiarity, character and discipline of the company, did not spare its applause."
Morgen Kurrier — Vienna

TEL AVIV,
"BAT DOR" THEATRE,
Subscription Performances:
Sunday, June 27, at 8.30
Sunday, July 4 • Monday, July 5
Limited number of tickets at agencies and on evening of performance at the theatre box office, 30 Rehov Ibn Gvirol, Tel Aviv. Parking at Naot Aviv Parking Station, entry via 5 Rehov Dubnov, Tel Aviv.

DIMONA,
"EILAT",
Tuesday, June 29 at 9.00,
Omanut La'am,
Tickets at Culture Dept., and at the theatre box office.

GAN SHMUEL,
Sunday, July 11

NAHARIYA,
"HOD"
Tuesday, July 13

Bekin Advt.

هكذا من الأصل

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— ALL WEEK IN JERUSALEM —

• **Israel Museum:** —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

• **Conducted Tours:** —
HADASSAH TOURS
1) Morning Tour (except Saturdays and Holidays) of all Hadassah projects in Jerusalem starts at 8.30 a.m. from Strauss Health Centre, 24 Rehov Strauss. IL7 or $2 per person towards transportation and refreshments.
2) Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m., Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27. For further information: Tel. 36333, Jerusalem.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe. Tel. 23424.

• **New Israel Films:** —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Sound and Light Drama. "A Stone in David's Tower," nightly at 8.45 in English; 10.00 in French. Tickets at agencies and at David's Tower, Jaffa Gate. Daily, except Friday.

Pension Reich — Beit Hakerem, Tel. 523121, Jerusalem. Shady garden, dietetic kitchen, kosher by supervision of the Rabbinate. Make your summer reservations early.

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech: INAUGURAL EXHIBITIONS: 1) Israel Modern Art. 2) 12 French Masters of the 20th century. 3) French Tapestries. 4) Sculptures by Jacques Lipchitz. 5) Selection from the collections of the Museum. 6) Art and Science. Visiting hours: Sun.-Thurs., 10-10; Fri 10-2; Sat. 7-11 p.m.

Helena Rubinstein Pavilion, 6 Tarsat Street: 1) French Tapestries, 2) Sculptures from the Museum's collections. Visiting hours: Weekdays: 10-1, 4-7, Fri.: 10-1, Sat.: 7-11

Fantasia Club, 14 Kikar Kedumim, Old Yafo, Tel. 829018 — Tonight: "The Doctor and the Divorcee" and "Farnheim" at 9 p.m., followed by Fantasia dance band. Personal appearance of Mike Miller and Arthur Reduch. Tuesday: Jazz night. Thursday at 9 p.m.: First performance of Samuel Beckett's "Happy Days" with Stella Avni and Zacharia Tubi.

Beit Dizengoff, 16 Rothschild Blvd.: 1) Selection from the Museum's collections, 2) Children's works. Visiting hours: Weekdays: 10-1, 4-7, Fri. and Sat.: 10-1.

Museum Ha'arets: Ramat Aviv, (1) Glass Museum: (2) Kadman *Numismatic Museum*: (3) Ceramics Museum: (4) Museum of Ethnography and Folklore: (5) Museum of Science and Technology: (6) Tel Qasile Excavation. Wed. — 10 a.m.-8 p.m. Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: (7) Museum for the History of Tel Aviv: (8) Alphabet Museum; Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed.

10 Mifratz Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

Conducted Tours: —
• **Tel Aviv University**
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m.—Tadmor, Sharon, Accadia, Valldor, Samuel, Astor, Dan, Park, Deborah, Adiv: 10 a.m. — Sheraton, Hilton, Ramat Aviv, Ami Shalom, Basel. For further details, Tel. 416111, Public Relations Dept.

Bar-Ilan University: daily for free transportation please call public relations, Tel. 752103-4.

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ORT ISRAEL: for visits, please contact: ORT Syngalowski Technical and Vocational High School, 28 Derech Hatayasim, Tel Aviv, Tel. 762291-2; ORT *Technical and Vocational High School,* 42 Rehov Hanevi'im, Jerusalem, Tel. 02-26295; ORT Vocational School, Rehov Hanna Senesh, Haifa, Tel. 04-84027; ORT Lavovich Technical and Vocational High School, New Industrial Zone, Netanya, Tel. 053-22922.

National Religious Women's Organization: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call—Tel Aviv, 444161, 788942: Jerusalem, 30620, 35282.

Moetzet Hapoalot — Pioneer Women: Daily tours, Sun. through Thurs. 9 a.m., from Va'ad Hapoel Bldg., 93 Rehov Arlosoroff, Tel Aviv. Reservations, Tel. 261111. Attention Pioneer Women settled in Israel, meet Chaverot Sun., Mon., Tues., Wed., 4.30-5.30, at the club, 213 Rehov Dizengoff, Tel Aviv.

Mizrachi Women's Organizations of America and Canada, 16-18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem, 22646, 51608, 27450 (answering service), Haifa, 61528; Beersheba, 3171.

Wizo Club, 16 Rehov Hayarkon, Tel. 232939, 8 a.m.-3 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.

Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249159; Jerusalem — 39840; Haifa — 63776; Netanya — 23564.

— HAIFA —

• **Exhibitions:** —
Artists House, 24 U.N.O. Ave. One-man show, Hema Evytar, transparent sculpture, *and the gallery collection.* Open daily, 10-1, 4-7, except Fri., Sat. 10-2.

Balfour Cellar — Kosher Restaurant and Dairy Bar. Caters to everybody's taste and pocket-book. 3 Rehov Balfour.

Goldman Art Gallery, 93 Sderot Hanassi, Haifa. Exhibits from the gallery collection. Open daily: 10-1 4-7 p.m.; 8-10 p.m. Saturday: 8-9.30 p.m.

Hadassah Club, Youth Aliya office, 209 Rehov Hameginim, Tel. 43461, 64876. "Old and Young Can Build a City" — Exhibition of building blocks as an educational toy: Open Sun.-Thurs. 10-1, 4-7; Fri. 10-1, Sat., *Dany Sharon* Institute of Urbanology, 92 Sderot Hanassi, formerly Goldman Gallery.

Tresilo Art Gallery, Hadar HaCarmel, opp. *Zion Hotel, exhibits:* "Landscapes and Interiors" One-man show of oil paintings brought from Paris, by Isaac Frenel (Frenkel). Open daily: 8-1, 4-8 p.m. Fri.: 8-2 p.m. Sat.: 11-1, 5-9 p.m.

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only starting from the lobby of the Charles Clore International House.

— JERUSALEM —

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Monday, June 28, 4 p.m. — **Youth Wing Film Club**
"Tulla's Adventures" (Russian film). Of an adventurous boy and his friend.

Tuesday, June 29, 6 & 8.30 p.m. — **Art Film Club**
"Vivre Sa Vie" (France, 1962). One of Jean-Luc Godard's films. Anna Karina as the saleswoman Nana, who becomes a prostitute. Tickets at Museum box office & "Le'an Haerev."

Exhibitions
The Feuchtwanger Collection of Judaica (Spertus Hall)
Ancient Mediterranean and Near-Eastern Cultures (Bronfman)
The Psalm Book of Charles Knowles (Library)
Theatre & Ballet Figurines (Cohen Hall) until end of June
Picasso Ceramics (Schwartz-Goldman Hall)
Emmanuel Bonkin — Paintings & Drawings (Gruss Hall)
Jean-Pierre Raynaud — "4000 Pots" — an environment (Ida Crown Plaza)
Athens — Its Golden Age — Youth Wing

Special Exhibit
Funerary Alabaster Statuettes from South-Arabia, 1st century C.E.
Five Works by Saul Steinberg — donated by the artist

Special Exhibit at Rockefeller
Prehistoric Sites in the Haluza Dunes

Youth Wing
Application for an open studio plan in July for children aged 5-7 at the Rockefeller Museum on Wed., Thur. 2.30-5.30 p.m.
Application for an open studio plan in July for children above 8 starts in June at the Israel Museum on week-days from 2 p.m. to 4 p.m.

Graphic Study Room
Sun., Mon., Wed., Thur., Fri. — 11 a.m.-1 p.m.
Tues. — 4 p.m.-10 p.m.

⊚a stone in david's tower⊚

A SOUND AND LIGHT SHOW IN JERUSALEM

Every evening, except Friday and eve of holidays at David's Tower, next to Jaffa Gate. At 19 30 in Hebrew, 20 45 in English, 22 00 in French. Tickets available at Jerusalem agencies, and at the box office.

Come dressed warmly.

The Israel National Opera

11 Allenby Road, Tel Aviv, Tel. 57228
Tomorrow, June 26
THE GIPSY BARON

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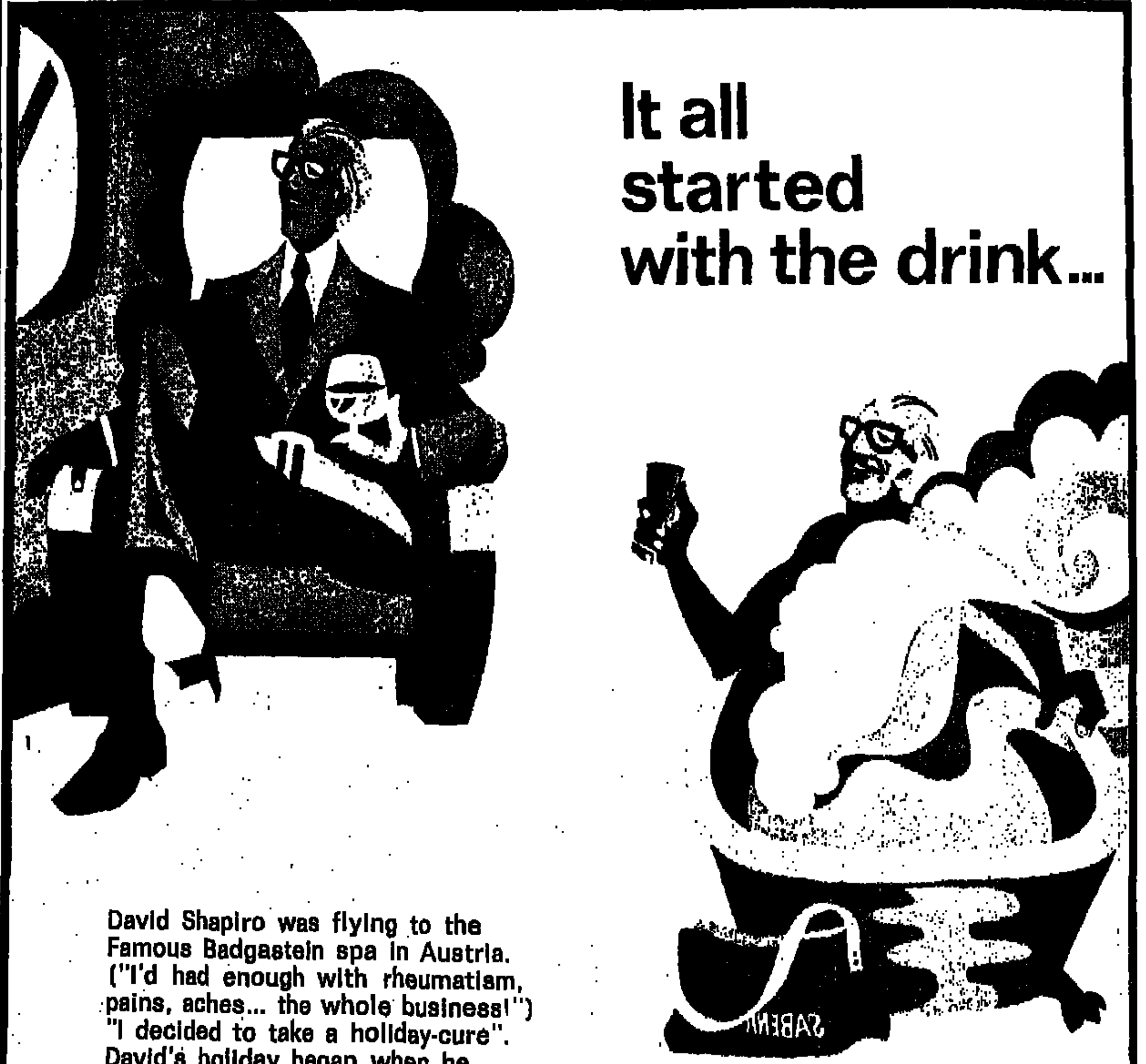
Friday evening, July 2:
4 hours encounter experience (in Haifa) IL7.-
Fri.-Sat., July 9-10: 2-day residential encounter marathon (in English) IL75.-

Full details from P.O.B. 121, Kiryat Tivon or call Tel. 04-982784.

It all started with the drink...



David Shapiro was flying to the Famous Badgastein spa in Austria.
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It was a pastoral setting,
an ideal vacation he really enjoyed.
"The mineral baths were great.
"The massages, sauna, mineral drinks
"Were just what I needed.
"And there was time for fun.
"We went to concerts, theatres,
Folksinging, a casino... the works!"

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Season's opening
ENTERTAINMENT EVENING
with well-known new immigrant artists
SINGING—MUSIC—GUITAR—JAZZ—PANTOMIME
Saturday, June 26, at 8.30 p.m.
Individual and group tickets at the box office on the evening of performance.

THE NEW TEL AVIV MUSEUM BUILDING on SDEROT SHAUL HAMELECH

THE MUSEUM EXHIBITS:
★ Israeli painting and sculpture
★ Jacques Lipchitz — 100 sculptures and drawings
★ Art and Science
★ From the Museum Collections—Films on "Art and Science," at 11 a.m. and 5 p.m.

Visiting Hours: (Please note changes!)
Sunday, Monday, Wednesday, Thursday 10 a.m.—1 p.m. 4—8 p.m.
Tuesday 4—10 p.m.
Friday 10 a.m.—2 p.m.
Saturday 7—11 p.m.

Helena Rubinstein Pavilion
6 REHOV TARSAT
★ Contemporary French Tapestries
★ Sculptures from the Museum Collections
Visiting hours: Daily: 10 a.m.- 1 p.m. 4-7 p.m. Friday: 10 a.m.- 1 p.m. Saturday: 7 p.m.-11 p.m.

Beit Dizengoff, 16 Sd. Rothschild
★ Creative Youth at the Museum
★ Selected collections of the Museum
Visiting hours: Daily: 10 a.m.-1 p.m.-4-7 p.m. Friday: 10 a.m.-1 p.m. Saturday: 10 a.m.-1 p.m.

Single ticket for the exhibitions in the three buildings, IL2.50 at the Museum box offices. Children, students and soldiers IL1.25.

* Closing on June 19.

La Semaine du Film Français

FRENCH FILM WEEK STARTING SATURDAY, JUNE 26, AT THE 'HOD' CINEMA, TEL AVIV

Sat., June 26	1st perf., 7.15 — Domicile Conjugal; 2nd perf., 9.30 — Trafic
Sun., June 27	1st perf., 7.15 — Trafic; 2nd perf., 9.30 — Le Cinema de Papa
Mon., June 28	1st perf., 7.15 — Le Souffle au Coeur; 2nd perf., 9.30 — Le Souffle au Coeur
Tues., June 29	1st perf., 7.15 — Max et les Ferrailleurs; 2nd perf., 9.30 — Mourir d'Aimer
Wed., June 30	1st perf., 7.15 — Comptes a Rebours; 2nd perf., 9.30 — Max et les Ferrailleurs
Thurs., July 1	1st perf., 7.15 — Le Distrait; 2nd perf., 9.30 — Peau d'Ane

Limited number of tickets for the public at the cinema box office.

هكذا من الأصل

Instant punishment

TORA AND FLORA

THE Portion of this week recounts the miraculous manner in which the divine choice of Aaron and his descendants were confirmed as the priests. The name of the "prince" of each tribe was to be inscribed on a rod and that of Aaron on that of the tribe of Levi. The 12 rods were placed in the Tent of Testimony overnight and behold, in the morning, whereas the other rods remained bare, that of Aaron "was budded, and put forth buds and blossomed blossoms and bore ripe almonds" (Num. 17.23) in accordance with the promise of God "and it shall be that the man who I shall choose, his rod shall flourish." There is no mention that the rods were almond twigs or branches, or that the florescence would be of almonds.

Rashi explains, "Why almonds? Because it is the first of all fruits to blossom." That is, of course, common knowledge both from the Bible (Jer. 1. 10/11) and from the evidence of one's eyes. The beautiful pink and white blossoms of the almond are the first heralds of spring in Israel and in fact are always at their best about Tu Bechvat, the "New Year for Trees."

But what has this "hastening" to do with the choice of Aaron, which followed the attack mounted on his authority by Korach? Continues Rashi, "In the same way whosoever criticizes the priesthood, calamity hastens to come upon him, as we find with Uzziah." And indeed Uzziah defied the priesthood, and instant calamity came upon him. It is a dramatic story which is told in 2 Chr. 26. He "went into the Temple to burn incense upon the altar of incense and Azariah the priest... withstood Uzziah the king and said unto him, 'It appertaineth not unto thee Uzziah to burn incense unto the Lord, but to the priests the sons of Aaron... then Uzziah was angry and while he was wroth with the priests the leprosy rose up on his forehead in the presence of the priests.'" Truly an instantaneous punishment for this open defiance of the priesthood!

The translation of the verse, though, does not bring out the oppositeness of the quotation as of that of the consequences. Both the word rendered "budded" with regard to Aaron and that rendered "rose up" with regard to the defiant king is the same word in Hebrew, *"poraach"* — to flourish, which is of the same root as the word *"perach"* a flower. The flowering of the rod was a presentiment of the "flowering" of the dreaded leprosy on the forehead of the hapless king.

L. I. RABINOWITZ

Cooperation in Sinai

(continued from page 6)

coordinated with, and approved by, the military. Nor should this programme be regarded as an end in itself. When, after a period of time, the experiment proved beneficial to both Egypt and Israel, both parties could agree to maintain mixed military units supervising the demilitarisation of the Sinai and further steps towards genuine coexistence could be planned, including the exchange of technical know-how and assistance.

The experience in the West Bank should encourage attempting such an experiment. If it is to be carried out, Israel could be asked to undertake to respect all legal Egyptian acts of civil administration, recognizing Egyptian jurisdiction in that part of the Sinai administered by them. To a certain extent, an analogy can be drawn with the relations of the British and French military government in West Berlin with the Bonn Government, the American military presence in independent Japan or the Russians in parts of East Europe. Egyptian agreement to such an arrangement could, in itself, indicate to Israel, by action rather than words, their intention of accepting Israel as a neighbour set on the path towards peace. Israel, seeking its own security, would remain along or close by the Suez Canal until convinced that the peaceful confrontation with the Egyptian civil authorities in the Sinai has led to the sincere decision to follow a policy of living together with Israel.

This is a rough draft of a proposed technique for a gradual move towards co-existence between Egypt and Israel. Its chances for success, even when improved upon, polished and made more palatable to both parties, are doubtful. While many of the present political arguments have been repeated so often that they have become stale, the challenges of (non-official) civil communication can be most attractive. It is of importance to both countries that there be some new thinking in this direction, probably untried in the Middle East to date.

Hedva and Shlomik '71

(Continued from page 16)

"that I think the critics are wrong when they judge every local production in the light of whether it reaches some lofty, predetermined standard. If we set our sights only on Hamlet, the industry will never get anywhere."

"I agree," adds Imberman. "Not every person writing in Hebrew is Shai Agnon."

Carl Foreman, the great director, once said something of the kind about the budding Israeli *film industry:* the aim should be to produce everything, comedies, thrillers, dramas, the lot, with the hope that standards would develop with the increase in the numbers of experienced directors, cameramen, producers, actors. It is certainly my impression — based on that private survey — that the public wants more and more original fictional work in Hebrew, even if it arouses the fury of critics in the way "Hedva and Shlomik 1971" has done. At that, most of the foreign wares are not on so lofty a standard either.

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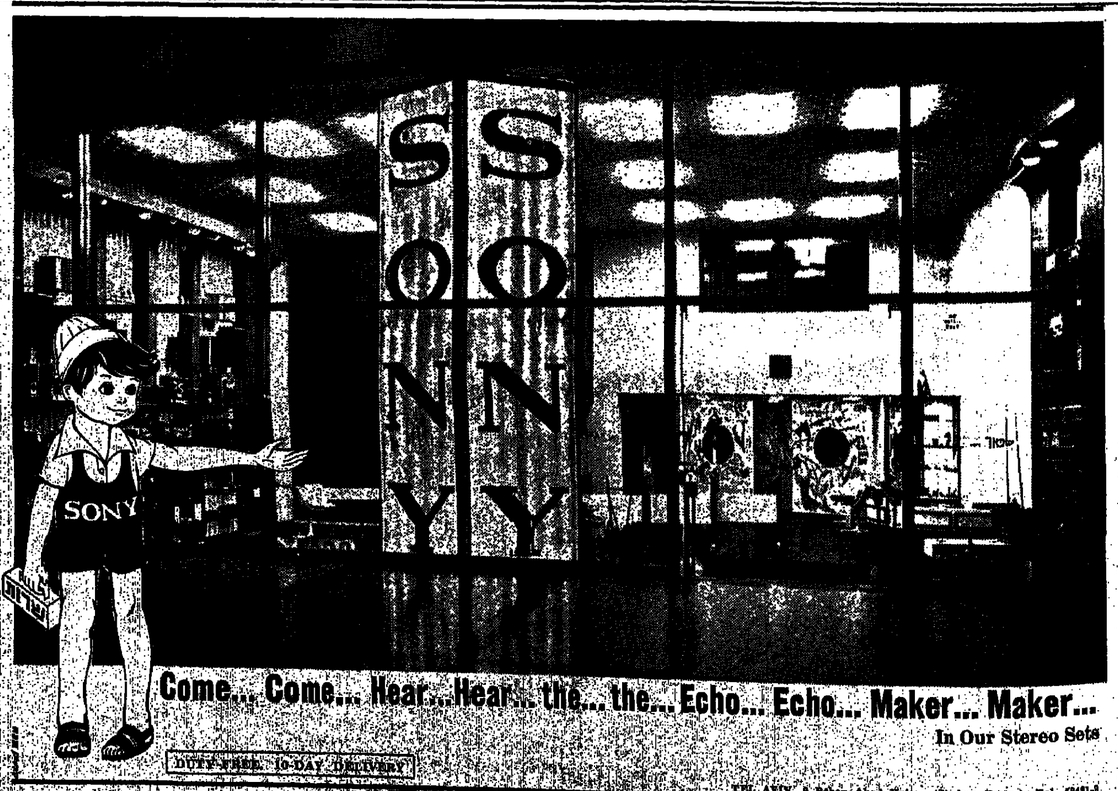


NOTHING UP THERE

by Ephraim Kishon

NOW that Secretary-General U Thant, struggling mightily to keep a straight face, has announced that of all the nations of the world only Israel had donated to the African terror organizations, and our Foreign Ministry is making really superhuman efforts to emphasize the humanitarian aspect of its monumental blunder, the time has come for the citizen-in-the-street to ask the question: Is it possible that the highest positions in our State are held by people with such limited perception? Is this not, after all, some sort of covert, diplomatic move, some deep state secret; is there not some esoteric intelligence available only to the top few?

No folks, there is nothing of the sort up there; this is pure idiocy, plain and undiluted incompetence.

The heads of our Establishment are systematically developing the citizen's inferiority complex in the civic field: every time we learn about some unbelievable stupid step, some seven-figure government guarantee for the most far-fetched project in the world, whenever Goldmann is barred from leaving and Jews from coming in, when power can be switched off in the middle of a war, when an information blackout is wrapped round a newsworthy event, followed by superhuman efforts to remove the self-imposed blackout, every time we feel like asking how is this possible, the gentlemen at the top smile knowingly and simply say: "No comment!"

In other words, what are you talking about, kids, don't you realize, you just are not briefed! And indeed, the citizen-in-the-street right away visualizes computers, blinking control panels, clacking teleprinters, brains trusts and the F.B.I., all the paraphernalia of espionage unknown to simple mortals like you and me. This is the inferiority complex, see? Because as a matter of fact they have nothing electronic up there except for the air-conditioner. Those grandiose political and economic bunglings are produced with touching simplicity, through diligent and persevering teamwork....

In the free world only excessive corruption is punished by law, mediocrity is not. Therefore we have to resign ourselves to the fact that in our country the highest positions are held by — how to put it — not very brilliant fellows. God knows why this is so, but whenever we are at a party and the conversation turns around to the fantastic career in government of a certain personality, somebody always gets up and confesses:

"So help me, he was the most obtuse pupil in our school! The teacher used to ask: 'Did all of you understand?' Bienstock, you too?' And now this Bienstock is Director-General! Would you believe it?"

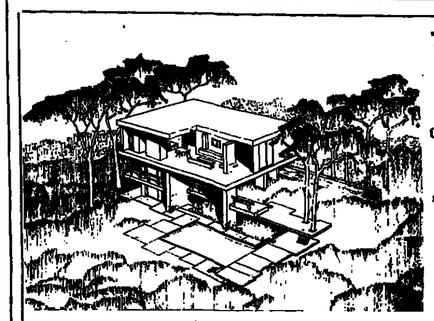
We have to believe it. Bienstock is as obtuse as ever up there, but now he has a bespectacled secretary, a Hebrew name and an English briar pipe. He parts his hair at the side. He gave the donation to the Africans and soon he will send aspirin to the Vietcong. He's also non-removable, Bienstock is, because the Minister likes him. Why? As a rule, leaders like their admirers. Gifted people make poor admirers, therefore, as a rule, they stay down in the private sector. To climb the government ladder, wings are an encumbrance, what you need is a good aptitude for crawling. This is the weakness of the democratic system all over the world: compulsory mediocrity in the Establishment. Bienstock, do you understand?

Please, no inferiority complexes towards the Establishment.

We advise the average leader to start a course of home exercises against the endemic complex. Let him sit down every morning in front of his mirror and let him ask himself: "My dear fellow, do you really believe that you know more about complex affairs of state than senior officials whose profession this is?" And let him answer in a clear and loud voice: "Yes, I definitely think so!" And then, the next exercise: "Come now, do you really believe that the government offices are manned by a bunch of nincompoops?" And let the Greek chorus reply: "Woe! Woe! . . ."

This is a non-violent self-defence exercise. We don't aim at revolution. The worst democratic regime of the obtuse Bienstock is infinitely preferable to the best of dictatorships. Bienstock at the top is the price we pay for freedom and we ante up willingly. But let's have no illusions: There is nothing up there we haven't got down here. Except maybe expense accounts.

(Translated by Yohanan Goldman by arrangement with Ma'ariv)



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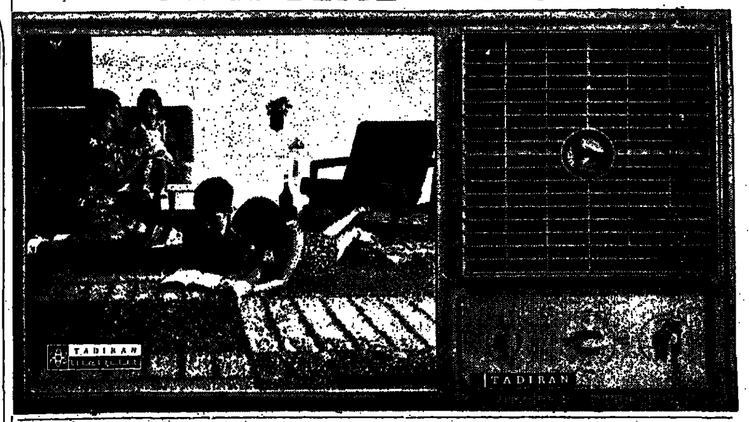

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Testing hearing at Tel Hashomer

Prof. Moe Bergman (left) checks hearing of a youngster together with Prof. Moshe Rubinstein (right) of the Tel Aviv University Medical School, at the Communication Disorders School located at the Tel Hashomer Hospital. (Israel Sun photo)

Ministry turns deaf ear

By Macabee Dean
Jerusalem Post Reporter

WHEN it comes to solving the problems of hard-of-hearing children, the Ministry of Education turns a "deaf ear" — although once it was highly sensitive to the problem.

This is the conclusion drawn after talking to Professor Moe Bergman, Director of the Communication Sciences Programme of the Institute of Health Sciences of Hunter College of the City University of New York. Prof. Bergman has made seven visits to Israel in the past two decades. One of them, two years ago, was for an entire year, as visiting professor of the School for Communication Disorders of the Tel Aviv University Medical School.

"The School itself, located in a building donated by Sir Charles Clore, is on the grounds of the Tel Hashomer (Sheba) Hospital. It is a spendid example of what can be done in Israel in a short time," Prof. Bergman says. The school, in existence for only four years, is headed by Prof. Moshe Rubinstein, an otolaryngologist (a long unpronounceable word meaning an ear, nose and throat specialist), who is chairman of the Ear, Nose and Throat Department of Tel Aviv University Medical School.

Problem

However, the School does have a problem: The Ministry of Education is not employing its graduates, who receive a Bachelor's degree after three years of intensive study, since it has no programme for schoolchildren, although there are literally tens of thousands of such in Israel who need help.

Roughly speaking, communication disorders can be divided into two main branches: Disorders of speech and language, and disorders of hearing.

The first category includes about five per cent of all the children; the second, about one per cent.

Each of the two categories is subdivided into minor categories; and within each category the handicap ranges from "total" to "slight." Yet, each of the children is handicapped, and has problems in adjusting to the outside world.

"To repeat a well-worn phrase, 'it's good business to help the handicapped'," Prof. Bergman says. Payment is not immediate, of course, but the returns — seeing that the child grows up into a fully productive adult — are lifelong in most cases.

The history of communication disorders has had three distinct phases; we are in the fourth phase now.

The first period encompassed the establishment of diagnostic services. The Hadassah Medical Centre took the first step in 1950; one year later, an audiology centre was established at Tel Hashomer. Subsequently, centres were set up at Rambam and Beilinson Hospitals. "The Ministry of Health extended every bit of help in this direction," he says.

"These diagnostic services are excellent — but they had one drawback. After they found a child (or adult) with a communication disorder, they had no place to send him for treatment except in extreme cases. Most of the discovered cases could not be handled for lack of staff. A person would learn he had a language or speech disorder, and he went home with a new bit of knowledge, but without the ability to make life easier for himself."

Pilot project

The second phase was an appeal to the Ministry of Education to set up a pilot project to treat the children. The Ministry — this was about 15 years ago — promised to do this.

"Suddenly, we found we didn't have any qualified people to treat the children," Prof. Bergman recalls ruefully. The plan fell through.

The third stage was the establishment of the present School for Communication Disorders. Sir Charles Clore donated the funds for the building, and four years ago the School was opened. It admits 30 students each year (in 1967 there were 120 applicants, in 1968 there were 300 applicants, and in 1969 there were 412 applicants).

"The School started off without any preconceived ideas other than to give its students the best education possible. The curriculum finally drawn up, I venture to say, is superior to that given in the majority of schools in the U.S."

The first class, of 30, graduated last year. Ordinarily, the Ministry of Education should have snapped them up and made them an integral part of the school system. But, as noted, the Ministry (which 15 years ago was sympathetic to the project) continues to turn a deaf ear. All of the 30 found work; even though eleven are returning to the School to work for their Masters degree. The others obtained employment in various medical institutions.

Second class graduates

The second class of 30 will be graduated soon. What will happen to them is not certain.

The situation in Tel Aviv — which has embarked in a minor way on a programme to help its schoolchildren — is indicative of the situation in the entire country.

"Dr. Jerome Reichstein, who has been working in the field for years, has been promised two assistants this fall."

But this hardly fills the need. Prof. Bergman estimates that there are 4,000 schoolchildren in Tel Aviv who have speech and language disorders; another 1,000 have hearing disorders.

"Each qualified graduate can handle 150 kids a year. Therefore, we need at least ten times three persons to work in this field in Tel Aviv alone."

Prof. Bergman, 55, is married, with one son, now working for his doctorate at Yale in history. Prof. Bergman, who has been working in the field 34 years, hopes that in two years he can come to Israel to settle.

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ALL-OVER TANS

By Catherine Rosenheimer, Jerusalem Post Fashion Reporter

TEL AVIV. — YOU might call it the follow-up to "hot pants" — pants which you can tan-through — not to speak of see-through.

Suntex is the name of a special new fabric, developed by the Swiss sun-tan lotion manufactures, Piz Buin, which has been rapturously received by sun worshippers the world over — and promises to put the nudist beaches and topless brigade firmly out of fashion. As "Life" magazine put it — "The problem of getting an all-over tan while remaining decently clothed is one which has defeated the best minds, and bodies, of our time."

Now Israeli sunbathers too can achieve that all-over tan clad, if they want, in long-sleeved shirts which even the Rabbinate would surely approve.

Diva have just obtained the exclusive Israeli licence from Piz Buin and their first batch of Suntex bikinis, shirts and pants (with men's shirts planned for a later stage) will be in the shops within the next few weeks. The fabric looks like a fine, floating cotton voile, is actually made of 65 per cent polyester and 35 per cent cotton. Examined very closely, the weave is one of tiny, open weave squares. The manufacturers claim that the open spaces allow ultra-violet ray penetration, and filter 50 per cent of the sun's rays through to the body.

No sun tan protection preparation is necessary under the fabric — though other parts of the body should of course be treated as usual. One point that they do stress is that swimsuits should be washed frequently, to avoid the fabric's "blank spaces" becoming clogged by impurities, salt water particles and so on.

Attractive prints

Very often, one finds, so-called "revolutionary" — or practical or drip-dry — fabrics are less aesthetic in their looks, quality and texture than they are in their scientific composition. Not so with Suntex. A preview of the fabrics with which Diva will be manufacturing the new range revealed a line of very attractive prints: clearly defined daisy heads in yellow and white on navy or brown and white on charcoal, very nice swirly jigsaw puzzle patterns in subtle tones of turquoises and mauves or brilliant yellows, orange and Mexican pink as well as chic two-tone abstract florals in navy and white or turquoise and white.

One of the textile chemists' main problems in research on the fabric was to find dyes in colours which reflect the sun's rays equally: it looks as though they did a good job, to judge by the colourways available — there are uni-colours too. As yet, nobody has invented an elastic which filters the sun's rays through it — I queried the matter of odd white stripes caused by elastic in bikini pants and bras. "The elastic used will be as thin as possible, and you can always shift it up and down a little," I was assured.

The cut of the bikinis is miniscule: the sizes available from 38-44. The latter sounded a little unwise, though Diva insist that many women of that size do wear tiny bikinis, displaying this season's best selling model as proof.

What does sound like an intelligent marketing idea is the fact that bikini bras and pants will be packaged in twin-box packs, making it possible to split them and cater for the many figures who need a small size top and larger size pants or vice versa. Bikinis will sell for approximately IL50 and a shirt and pants suit will be in the region of IL140. Diva also have export rights on Suntex garments for Africa, the Far East, Australia and Canada.

Among the many press cuttings they showed me about the new sun-through fabric, there was the one from a leading French magazine, enthusiastically proclaiming "Now you can eliminate those disgraceful white marks." The woman's page of a top British paper also gave the fabric a warm welcome, though it did point out a little sadly that sun-tan snobs returning from luxury resorts will no longer be able to compare with pride the natural pallor to their "unexposed parts" with the splendidly tanned areas of flesh for which they have worked so hard. In Israel, where sun still remains one of our few cheap commodities, this will hardly be a problem!

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Volunteer

Jerusalem Post Reporter

TEL AVIV.

AN elderly woman from Mor co arrived at Lod Airport evening looking lost and planni to join her son; she had last hes of him fifteen years previou when he was a Haifa policem A kindly volunteer spotted h tried unsuccessfully to trace her s and organized overnight accomm dation for her. Twenty-four hou — and a lot of detective work later she was reunited with h son, no longer a policeman and no living in Bat Yam.

The volunteer in question wi Elizabeth Steinitz, one of the V luntary Tourist Service's team women who man a desk at Lo Airport each afternoon and ev ning, "Looking for troubled face — and trying to help them. Th most usual problem is that of in coming visitors not being met — very often people here on business," she says. Very often a telephon call is enough to straighten thing out; other cases — like the one above — are more complicated.

The Voluntary Tourist Service, established nearly a year and a half ago by Mrs. Tony Morgenstern, a former P.R. executive from the U.S., now has 250 volunteer members operating in Jerusalem, Haifa, Herzliya and Tel Aviv as well as the airport. It is subsidized by the various municipalities and works in conjunction with the Ministry of Tourism.

Far from routine

In so far as operations are "routine" (and coping with tourists' queries and requests is often far from routine), they are based around the Tourist Service's desks in the larger hotels. The volunteers "we make sure they are serious, mature women and not just pretty young girls who may be distracted," emphasizes Tony Morgen-

Yemenite girl at once and was enchanted with a charming 12-year-old Tunisian girl at another. Meetings with the homes' social workers followed. Finally the woman decided to transfer Bonds worth $750 annually for each child, since she couldn't decide which to adopt. A few days ago the Tourist

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Functional sculptures

Jerusalem Post Reporter

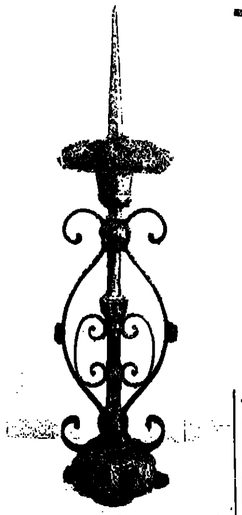
AN original form of decorative art was introduced by Batsheva Crafts Corp. of Tel Aviv this week in an exhibition of illuminated functional sculpture for room decoration.

The works of veteran sculptor Izzy Ben Yaakov of Jerusalem features a highly expressive new approach to room decorations in multi-colored fiber glass, polyester and metals. The models take the form of grotesque and natural shapes, as if moulded from wax, for lampshades, light covers, candlesticks, room dividers, wall hangings and a variety of artistic decorative pieces such as a life-size standing rooster.

All of these are spotlighted by internal lighting or placed over existing light to release the full effects of the sculpture's vivid colour effects. They are priced from approximately $50 (IL175) to $1,200 (IL4,200).

The exhibition of Ben Yaacov's unique decorative sculptures is said to be an integral part of the Batsheva programme to introduce original new art and decorative forms for Israel and export markets

Batsheva Crafts was founded in 1958 by Batsheva de Rothschild to encourage, support, guide and exhibit distinctively original Israeli crafts. The firm fosters the work of more than 200 craftsmen from villages, cities and kibbutzim, native born and immigrants from all parts of the world.



Multi-coloured fibre-glass candlestick now showing at Batsheva, Tel Aviv.

Hairstyles are almost back to normal

Jerusalem Post Reporter

TEL AVIV. —

HAIRSTYLES are virtually back to where Grandmama would have liked to see them. The shaggy dog look, short and bouncy on the top, long and nibbled-up around the ends, has given way to a far sleeker look.

June is traditionally the time for the launching of new looks in the international hairstyling world. The newly opened Salon David and Lisa in Tel Aviv, whose two owners are friends and ex-pupils of Vidal Sassoon, is well up-to-date and launched its operations recently with styles like the ones pictured here. The hair is still worn shorter on the top, but in place of dozens of layers of different lengths and worn at different angles, all is smooth and sleek — and foreheads are "in" again!

Foreheads are "in" again.

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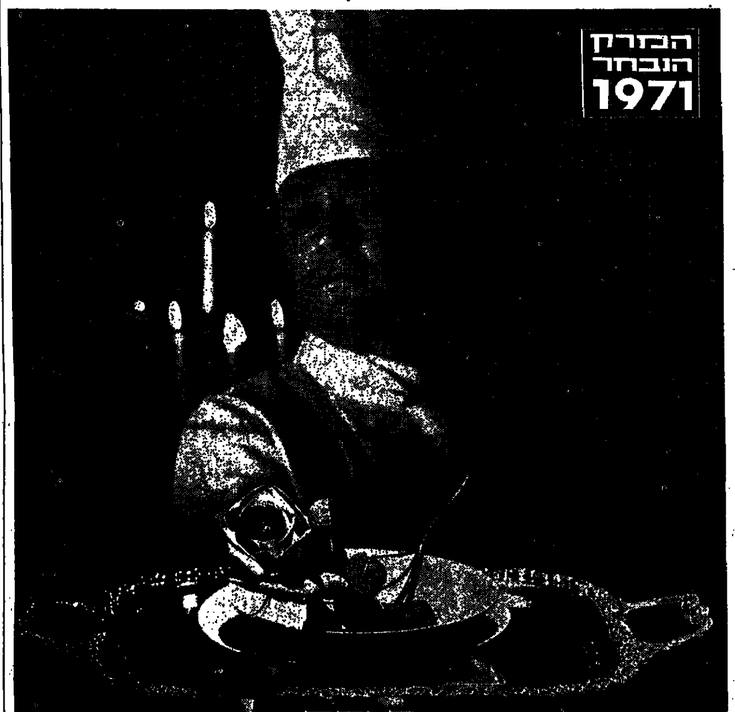

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LIFE WITH HANNAH by Hadassah Bat Haim

Beloved teacher

OBSERVING that my daughter, instead of crashing into the house in her usual exuberant manner, even going to the length of placing her schoolbag gently in *her room and not dropping it directly* inside the door, I perceive that there is cause for immediate alarm. Her subdued air alone alerts me to some grave emergency as she is not as a rule a reticent child.

Her lunchtime return is always marked by a torrent of comment which starts, quite audibly, at the end of the path. She is either seething with fury against one of her classmates who has committed some enormous iniquity like not *letting her copy the history homework*, though Hannah had willingly given her the answers to the questions in English, or clamorous with delight because some domestic disaster had given them a free period. To hear her creep into her *room* without so much as a yell of greeting and see her pale and dejected, convinces me that either she is seriously ill or that she has involved herself in a sin of such proportions that the possibility of retribution is beladedly terrifying her.

Hurriedly I follow her to find her fighting tears and hardly able to speak except by swallowing hard. Holding my hand in her grubby grip she manages to get out the fact that her teacher is going to the hospital and that she, Hannah is so desolate and sad, that no compensation, not even ice cream for dessert, can relieve her black depression. I express my sympathy and try to comfort her by citing all kinds of cases known to me personally where even the most desperate illnesses have yielded to proper treatment and patients have returned as good as new, if not better, to their normal occupations.

Through sobs

Eventually, through the sobs, I gather that the teacher is to undergo the same kind of minor adjustment to her vocal chords that I myself underwent some months ago, without, as far as I can remember, provoking any such reaction in *my beloved offspring. When I mention* this, without, I hope, too much resentment, she intimates that some persons are less sensitive than others and one of a coarser calibre could not be expected to comprehend the effect of such a circumstance. Besides, she points out, my inability to speak for several days inconvenienced, apart from myself, a comparatively small group of people, whereas in this case the whole class of 35 will be deprived of the spiritual support they have become accustomed to from their adored mentor.

By the time I have talked her out of her immediate fears and she has eaten her lunch, finishing up with two portions of ice cream consumed in an offhand, absent-minded way, she has decided to devote a whole months spending money on a gift which will indicate her devotion. As she is in her usual state of bankruptcy, she is obliged to borrow the sum from me. I generously refrain from reminding her that she has not yet repaid the sum taken three months in advance in order to buy her brother's wedding present.

Truly and sincerely

I inquire whether the teacher is universally admired or whether only she holds her in such high esteem. She tells me that, although the whole class dotes on her, even those who give her the most trouble, she, Hannah, loves her the most truly and sincerely, not like those who recognize *her charm* and nevertheless insult her by being impertinent and unmannerly. This kind of hypocrisy she finds completely despicable and would not be surprised if it had not exacerbated the teacher's condition.

What is the use, she asks bitterly, of boasting that your teacher is the best in the school and then making her shout because you disturb the class? She is modestly *hopeful that her feelings are* not unreciprocated, though possibly not to the same extent, as the teacher once told her that she was one of the most reliable pupils in the class. She is not sure what reliable means in this context — and I cannot even offer a guess — but takes it as a compliment and is happy to be thus designated.

In this she is better served than I was in my unrequited crush on the mathematics teacher who detested me. My inability to take in even the first principles of her subject was not at all compensated by my habit of accompanying her to and from school, at a respectful distance and even standing outside her house at week-ends for hours, hoping for a glimpse of her off duty. No doubt she would have thought a more practical proof of devotion would have been to have spent that time applying myself to my studies, but this course did not occur to me.

Hannah proclaims her intention of complying with her teacher's request to cooperate with her substitute, who cannot but be unappealing by comparison. And also for her sake to work with even more than the required zeal at her lessons, at least till she is restored to health and returned to her yearning students. Her later course of behaviour is left open.

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THE JERUSALEM POST JUNIOR

Kibbutz youths discover U.K.

Young kibbutz members attending the Oren High School in Northern Galilee were taken on a trip to England by their English teacher, Lynne Reid Banks Stephenson. Printed below are some of their impressions of this visit.

OH — FREEDOM!

By YOSSI LEON

WHEN I write those words, I hear Pete Seeger singing the song "Oh, Freedom!" So I will write a few words about England and freedom.

One of the things I did like in England was being able to do *whatever I liked* without anyone (or hardly anyone) criticising me and telling me what was bad or good. I could have worn any old overalls or could even have gone naked, and no-one would even have turned his head towards me. A thing like this could never happen in a kibbutz or in any other part of Israel. People here can't deal with new situations; they are conservative and narrow-minded. I saw a young woman wearing a sheet; I saw two youngsters making love on the grass in Hyde Park. They were all very happy; nobody looked at them; nobody disturbed them in any way. I liked it. I felt happy with them. They were quiet, they had no fear — they were free.

Hyde Park!' A hothouse for love and freedom, a paradise for strange and disturbed people. You could shout till your throat hurt, you could dance till you were dead, you could scream, cry, laugh, kiss, jump, cheer, be boisterous *or go crazy, and nobody* would care as long as you did not harm anyone else.

On the grass sat two boys with a guitar and a mouth-organ. A whole crowd of youngsters sat around them. I also did so. I suddenly felt I knew them. They weren't strangers any more. Their music made us friends. Everyone was alone, but we were also together. I felt on top of the world. I forgot all the evil things of our dirty world. I didn't remember the kibbutz and my duties there. I forgot I have to go in one year's time into our army. I felt gay — happy — and free.

When I felt tired I sat on the pavement, even in the middle of the nicest street in London. No-one cared about it till someone came and said in Hebrew: "What are you doing on the ground?" I wanted to hit him and to tell him to go to hell, but I suddenly saw he was a poor old chap. He was a conservative, limited man. He could not understand me. I didn't talk. I felt it would be like talking to the wall. He was bound to the laws of Society. HE WAS NOT FREE!

EATING IN ENGLAND

By DANNY KLEINBERG

ENGLISH society is a very peculiar one. You never know when and how the English are going to test you — but be sure they will, one day, sooner or later. And hope it will be later.

I was ready for it — I thought I did everything according to the rules. I said "Thank you" whenever necessary, I stood up for ladies and helped old people, and what is more important — I smiled! Always!

But, God knows how — I was beaten, to my shame. It was because of the eating.

And you, whoever you are — just be careful how you eat. If possible, don't eat at all.

When the table is being laid for the meal, you must be very careful and patient. They begin to watch you and your manners. You must act as if nothing had happened. Wait till you get the sign to sit, and then give full attention to your neighbour and begin to talk the minute you get his "Okay".

Remember that the "talking" is one of the most important basic things in the English meal.

Everyone talks about everything. It doesn't matter what you are talking about, but how you are talking — that's very important.

You are free to be yourself. But keep remembering that you must be as polite as possible — let your neighbour speak his thoughts first, and don't forget to agree with him — he will like it very much.

Don't lose your courage when eating-time comes. Give a quick look at your neighbour to see what knife and fork you have to use first, out of the millions, and try to do your best...

Well, if you have already forgotten your napkin, you'd better use it now — immediately! If not, you'll surely get a strange look from your neighbour, as if to say, "Look at this child, he doesn't use a napkin at his meals!"

Coffee-time comes. Don't get too excited, and of course, you don't dare refuse. Perhaps you think you'd better put a shiny smile on your face and help to serve it. No, no! That is the worst possible way! You can't disappear now, when everybody's waiting to hear something special from you!

Make yourself comfortable, choose one of your best and most beloved subjects with which you're familiar, and open your mouth.

In a minute you may be the hero of this house. Who knows? Maybe at the next meal you will find yourself sitting next to the head of the table?

But that wasn't the end. With the happiest feelings, she opened her ugly mouth, and smiled. And the smile? You've never seen one like it! A smile with naivety and modesty, hidden in which were some teeth all yellow!

Click! That's it. The picture was taken, and we walked out, rich as kings in feeling.

FASHIONS

By NOA DAROM

A FEAST of colours strikes you in the face when you come to one of these crowded streets during a busy period. *Various dresses*, all kinds of garments, strange shoes and boots. Long dresses worn with long blond hair, men with shiny and gay colours — fashion is in the street.

If you happen to find one of these crazy *markets*, the scene is complete. A simple entrance, to which you wouldn't bother to give a second look while passing it, and inside — lots of guys and dolls, dressed in the most crazy way, wandering about. A whole pack of little platforms and mysterious hidden shops full of bright midi-, mini-, maxi-, dresses in all kinds of colour combinations and in shapes such as I had only seen in dreams. A great pile of velvet pants, sweet little shirts, tassels and laces, shoes and boots and sandals, fashionable ornaments, a great quantity of pretty scarves and veils tied up in one knot, knitted stuff, smashing turbans and hats — in short — everything you'd like...

Among all this exciting stuff are wandering exciting and interesting young men and girls. The extremely noisy music makes you dance from one platform to another... "We are all friends, aren't we?" "Make love not war" — "I like you, don't you?" "We are all bubbling maids and guys, all friends" — "Hey you, guy with the long hair (he has grown it to his loins!) I like you, don't you like me?" ..

I've already found myself stopping and twisting while talking to a lovely boy — I've got to buy something from him — he is cute, isn't he?

In the street it's dark already. Running! Everyone is running on his way — interested in himself. I'm also running to the nearest tube station...

When I looked back at the market from a distance, I saw a high grey wall which blanked out the market within it. And tell me, would you have thought that inside that block there is a whole little world, which is great?

THE PARTY

By MIRIAM MORAN

IT was already half-past seven and the party was due to start at about eight o'clock. My uncle took me in his car to Richmond. I entered the studio. A big room with a high ceiling, photos hanging on the walls, a piano, a few chairs and a table overloaded with food. If you continued looking, you could have seen another table, but this time loaded with drinks, somewhere at the end of the room.

This was my first party outside the kibbutz, and I wondered what it was going to be like.

I smiled at the people who were already there, talked to my friends, and sat down, waiting for something to happen. A record was playing a noisy song, and I felt warm and rather comfortable, after drinking a drop of wine. People entered and went out; the air was full of smoke from good English cigarettes.

A sign was given and we approached the table to get some food. The table was prepared beautifully, on it were all kinds of meat, vegetables and salads. The arrangement was so beautiful that it was a pity to touch the food, but, as soon as I tasted it, I felt I must eat and eat. It was delicious! At the end we had a dessert — strawberries and cream.

After a meal like that, I sank into a chair. I didn't take part in the dancing. While looking around, I absorbed tit-bits from conversations.

The people who sat next to me changed from time to time, and most of them asked the same questions, about the trip, about England, the kibbutz... It wasn't a real conversation, but some kind of exchange of information.

Then two people entered the room. A straight, but not very tall, woman, with her hair arranged on the top of her head, in a mess. She wore a tight, pale-green sweater, according to the new fashion, jeans and wooden *sandals. He was a big man with* a big beard.

My last neighbour left, and, having nothing to do, I followed her with my glance. She was familiar with most of the people there. She danced, smoked, talked, *her laugh was screeching...* People were leaving one after the other, but a few of us stayed and she was among us.

It happened that I sat near to her and we started talking.

She told us (there was another girl with us) about her two daughters, about her husband (the bearded man who'd come with her). We asked her questions, wanting to know more and more about her. She was interesting. A weak suspicion came into my mind that she was talking to herself, not to us.

The topic was the kibbutz. She asked if it is a good way of living, and, finding the conversation interesting, I started telling her *how I feel personally*. She looked as if she was listening, although sometimes she left her eyes looking at a spot in the distance.

I talked... She looked at me and told me how wonderful her two daughters were, that they were exactly like two worlds. She was excited, wanting to tell me more. The conversation became so intimate that I asked a question: "Doesn't the beard of your husband disturb you?" She answered seriously: "No. It is great fun."

I left the party at the very end with a feeling that I knew what a party is like, and what people do. As for the green-sweatered woman, I found our conversation illuminating.

In the morning I was told that this woman said she had been drunk:

I felt that I had been deceived.

The Austrian Ambassador, Dr. A. Agstner, presents prizes to the winner of a quiz on Austria.

Very few Jerusalem children have been to Austria. Pupils of five Jerusalem schools who took part in a quiz on Austria, organized by the International Cultural Centre for Youth and the Jerusalem Municipality, proved that it is not essential to visit a country to understand it.

The children showed considerable knowledge, and the Austrian Ambassador, under whose patronage the quiz took place, was greatly pleased. In his address, he saw this as another link in the cultural relationship between his country and Israel.

Three representatives from each school sat on the stage of the I.C.C.Y. facing an audience of their friends and teachers, and answered questions on Austria's geography, history, culture and various aspects of life. The quiz was the culmination of long preparation in the school, during which the children were given special talks on Austria, and were shown films. They saw a travelling educational exhibition on Austria prepared by the I.C.C.Y.

The winners were pupils of Lemel School. In the autumn of this year it is planned to display a big exhibition on Austria at the I.C.C.Y. and other places in Israel, and also to hold a quiz for pupils from schools in various towns.

TWO SYNAGOGUES

By TIRZA LAVI

"YOU must go with me to see it," exclaimed my sweet grandma, about the new synagogue. "It's the most fascinating synagogue you've ever seen!"

I smiled politely and answered that I was ready to go any minute, and even wear a dress (not mine...) for the big event.

So the chosen Saturday came. Grandma dressed up all the morning and so did I, for I was going to clean myself from inside, so I had to look well outside. And we both marched to the synagogue looking charming.

All the houses around the synagogue were white and new... the Jewish people who also came to pray were dressed in their most expensive clothes and hats. We walked with them.

The synagogue was a huge house. There were little windows very high up below the ceiling, all painted with modern art. The big ordinary windows were covered with thick curtains which were very dear. I sat down on a very comfortable green armchair which was foam-rubber, of course! The hall was full of white light which came from lots of splendid glass candlesticks. It was a magnificent sight!

After some days passed, my uncle took me to all the old places where my mother, their sister, and he himself used to learn, play and live. So I saw the old school and the place where their house used to be (it was now destroyed because a new park is going to be made

(Continued on page 30)

Anglo-Saxon attitudes

(Continued from page 29)

there), and with *all that* he asked me whether I would like to see their old synagogue, where my parents got married. I'd seen many pictures in my house of my parents' wedding, so I was crazy to see it.

Disappointment! It was closed. I looked around, remembering the luxurious houses and gardens beside the other, new, synagogue I saw, and compared it to the grey-black little houses I saw near the old synagogue...

Then something incrrupted me in the middle of my thoughts. I turned my head back, and saw a limping man, aged about 55, approaching my uncle and gripping his hand. After the "How do you do's," he took a bunch of keys from his pocket and opened the synagogue.

We entered in. The picture I saw before me was very different from what I'd seen in the new synagogue. Everything was much darker there; maybe it was because of the low, yellow light which came only from one old lamp. The chairs weren't soft and colourful, but made of brown wood, and looked very old-fashioned and uncomfortable. The place itself was small as a room and the things there were crowded.

My heart melted, and my tears began to flow. I saw the place, the real spot where my parents had stood as the Rabbi asked: "Do you, Alfred, take Dora to be your wife...?" I felt sorry for the little synagogue, for it was lonely and forsaken. Only a few people come to it today. The poor people...

Then suddenly I loved this place with all my heart and body, and wanted to embrace it with my arms, for it was the real synagogue where God is listening above, and not where glory is all material.

ENGLISH WAYS

By CHANAN HAICHAL
Kibbutz Yasur

FOR a visitor to England, especially an Israeli, it's impossible not to recognise some qualities which are characteristic of the English people.

English people are well-known *for their politeness and helpfulness*. If you don't know the way to some place, anyone you ask will be happy to explain to you *how to get there, and will make* sure you've understood him.

Another thing which strikes a visitor to England is the way people trust each other. For instance, there are newspaper boxes on every corner. The papers are on the box, and anyone who want one just takes a paper and leaves money for it. No one ever thinks of not paying. Other things are opera-glasses attached to the backs of the seats in many theatres. You can press one 'bob' in, and have the glasses (they are not tied to the seat) and then, when the show has ended, you put them back again. Oddly enough it's impossible for English people to think of taking the glasses home.

It is not only people who trust each other in England. Animals also trust people there (except the fox!). In every park you find pigeons that will eat out of your hands, or a squirrel that will play near to you, absolutely fearless. Such things can happen only after hundreds of years of living unharmed beside men. Only this harmonious life of animal and man side by side has made the animal trust man and be friendly to him.

On thing which is not absolutely typical is the Underground, or Tube. The funny thing about it is that nearly half of each line runs above ground, under the open sky. Howver it goes, it's the only thing which saves London from getting choked by traffic. Any journey is swifter by far if you go by the Tube. But... if one wants to go on a long journey by Tube, one should take a newspaper. I found it very unpleasant to go by Tube without a newspaper, because I always got the feeling that everyone was looking at me; but if I looked back at other people who had no newspapers, I realized that they felt just the same.

The only explanation I can suggest for this is that most English people are "inward," and once they're in a crowd without anyone familiar to them, they feel uncomfortable, and get this feeling of being exposed to the crowd.

All these things, I feel, are very characteristic of the English people.

Dream-boat phones at long last

By IRITH DEUEL
(Grade 9) Herzliya High School

"Hello" — I answered the telephone.

"May I speak to Irith, please" — said a man's voice.

"Irith speaking. Who are you?"

"Oh, how are you Irith? It's Mickey here".

My heart began to beat so quickly and noisily that I was sure that Mickey could hear it.

"I'm fine, thank you". I tried to speak as usual but my voice shook a bit. I just hoped that he didn't feel it. "What do you want Mickey"? (I really hoped he wanted something.)

"Would you like to come to the cinema with me"? asked Mickey.

Now it was just too much. I had waited for it so long, and now my dream had come true.

"Oh yes, I would like to very much," I answered happily

"Shall we meet at the cinema in about half an hour"?

"O.K. I'll be there. See you, Mickey"!

I had just half an hour! I didn't want to be late! Oh, what should I wear? I ran to my cupboard and began to look. Fifteen minutes passed till I was dressed and ready to go. (And believe me it was really a short time!) However, I went out of the house and ran to the cinema. I was afraid that I would be late and Mickey wouldn't be there. I arrived at the meeting place but Mickey wasn't there. All my friends were there laughing and laughing. I cursed myself the minute that I remembered. It was the first of April.

Seven hundred and fifty children will be taken during July and August to three Hadassah summer camps at the sea. Among them are the children of poor families in Jerusalem. These children come from very large and needy families living in the slums of Jerusalem.

They will be joined by other needy Jewish children from the development town of Maalot and villages in the Jerusalem corridor. These are mostly children of North African immigrants. Also going to the camps are children from the Israel Arab village of Tarsheeha in the Arab Triangle.

The children will be accommodated in youth hostels at Kfar Witkin, Gesher Haziv and Mifraz Hatechelet. Hadassah organizes these camps every year in cooperation with the Ministry of Education, the Jerusalem Municipality and the local councils of the towns concerned.

Junior records

Everybody who swooned during Leonard Cohen's performance on television recently will rush to the dealers to buy his latest record, "Songs of Love and Hate" (CBS). I am sorry that the producers did not include the words of his songs on the jacket, as was done with a previous record; his words and images are unusual and striking, he uses rhymes and metaphors to express the emotions of the lonely, the deserted and the lost.

Television addicts will also enjoy Andy Williams' new record, "Love Story" (CBS): the theme is indicated in the name. His style seems very old-fashioned after Leonard Cohen's, but, I must confess, at times I much prefer it. He is certainly more suitable for happier moods.

Israel's own Mike Brant has a voice and style all of his own, which he has developed to the full in Paris. In his latest record, called simply Mike Brant (CBS), he sings 12 songs, almost all of them in French, with considerable verve.

The Festival of Israel's 1971 Hits (CBS) is not the rather indifferent song festival from Independence Day; this includes the pick of the pops, sung by the country's top singers, like Yehoram Gaon, Moti Fleischer, Mike Burstein, Shula Chen, Chava Alberstein, the Parvarim and so on. Three of the songs are from the Independence Day Festival, "When I Grow Old," "Quiet Moment" and "Dreams of Darkness and Light." Other songs like "Pamela," "Mini Maxi" and "Meeting in Red" are very good indeed. REX

Language paper No. 35

Composed by Moshe Posner

1. The following words have been omitted. Put them back in the correct places:

served	elected
term	guidance
reins	democracy
induce	greatness
mighty	faithfully

On April 30th. 1789, George Washington took over the —— of office as the first President of the United States of America. Four years later he was —— to a second term but nothing could —— him to accept a third. This was a ——, and others could lead, too. His pen was as —— as his sword. The rules that he set down for the —— of the young nation started it on its way to ——. No man ever —— his country more —— or single-mindedly.

2. Complete the following sentences by supplying the correct form of the words in brackets:
a. (courage) He met his death ——.
b. (repeat, type) —— work is —— of modern industry.
c. (repute) I prefer doing business with —— firms.
d. (resign, expect) His —— was —— and came as a great shock to all.
e. (rigour, duty) The customs officers made a —— search for —— goods.
f. (separate) They are always together. In fact they are ——.
g. (siege) The —— city finally surrendered.
h. (slave) These are the men who worked for the abolition of ——.

3. Find the opposites to the following. Begin each word with the letter W: peace, economical, strengthen, ill, poverty, divorce, shout, part, tame, loath, folly, priceless.

4. Put the verbs in brackets into a correct form. Give two possibilities for each sentence:
a. He (leave) tomorrow.
b. You must wait until the others (go).
c. By the time he (make) up his mind, it (be) too late to go.
d. I (live) in this house for the past ten years.
e. I showed him what I (write).
f. If he (fail) in tomorrow's examination, he (be) disappointed.
g. When I went to see him, he (prepare) a light meal.
h. I (may) go to England next year.

5. Complete the phrasal verbs by adding the missing particle:
a. Cheer —— Things aren't so bad.
b. Try to keep —— with the others. Don't lag ——
c. He helped —— with my coat.
d. His grandfather passed —— last week.
e. Please wrap it —— for me.
f. What do the letters Nato stand ——?
g. I must think —— a good excuse for my absence.
h. I need some time to think the matter ——.

6. Complete the following proverbs by choosing the correct word:
a. Boys will be (boys, men, father).
b. It's no use crying over (sour, spilt, burnt) milk.
c. Let sleeping dogs (lie, alone be).
d. Every dog has his (muzzle, day, master).
e. Dead men (write, hear, tell) no tales.
f. To err is (bad, human, wrong).
g. There's no fool like a (young, old, angry) fool.
h. Like father, like (mother, brother, son).
i. Enough is as good as a (feast, first, fast).
j. A thing of (value, sentiment, beauty) is a joy for ever.

Dig those sabras

By MARGARET THOMPSON
(Grade 10) Herzliya High School

MY first encounter with an Israeli boy was on a bus going to Tel Aviv. The following conversation ensued: "(whistle! whistle!) Hey, you gingey." No, he must have been calling the chick in front of me, but she had dark brown hair. Again, that shrieky Hollywood Boulevard whistle and the name, "Gingie, hey gingie"! The question now was, should I, or shouldn't I turn around? Maybe if he saw my face, he'd leave me alone. With that in mind, I decided to turn. "Okay, what do ya want" I drawled. The guy with the slicked down Afro (I always attract the hunks), said in broken English, "Where you go by yourself"? You want come to discotheque with me"? Stifling a grimace I replied, "Sorry, I must go to my Karate class". "Why" he pleaded. "Because my boy friend teaches there". Boy, that sure quieted him down fast! Good one, Margaret, clever you ain't, but a liar you are.

I was on my own now, in the middle of a big city... Baby, I was ready for *anything* — except the three boys who followed me all the way to the Dan Hotel, where I took an elevator to the penthouse: who in their right mind would want to mess around with a rich classy chick like me?

After evading my predators, I worked up the nerve to continue on. Everywhere I went... s t a r e s ! ! ! Every kind of stare you could imagine. Some of those stares were indescribable, maybe something like Adam when he first saw Eve. Boy, I marvelled, this sure is different from the States. Here, guys asked me "You want coffee?" "You like cinema?" "You want cigarette?" In the States, I was lucky to get an occasional "Hullo" from the guys. If mother could see me now... on second thoughts it's better she didn't.

Music Competition

The results of the Music Competition and a special POP Supplement, will be published 2.7.71. in this section of the magazine.

PEN FRIENDS

BILL MATTERN Jr. of 2460 Gray Stone Road, East Petersburg, Pennsylvania, 17520, is a great admirer of Israel and would like to correspond with Israeli girls between the ages of 15 and 20.

EGON VOSSWINKEL of Landeskrankenhaus, 4771 Eickelborn L Westf., Haus Münner 8d, West Germany, would like to correspond with an Israeli in German. He is interested in the Jewish people and its customs.

IKE ANAMMAH of 12 Ramishile Street, Idi-Araba, Suralere, Lagos, Nigeria, would like to have Israeli penfriends in order to learn more about our people and their language.

ALISON MOGAIRY (20), of Villiers Hall, Manor Road, Dadby, Leicester, England, is an economics student who would like to have Israeli penfriends. She is interested in the theatre, art, politics and pottery.

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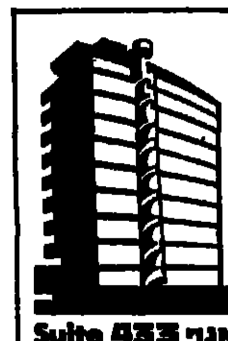

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Dean WILBUR J. COHEN University of Michigan (former Secretary of Health, Education and Welfare of the U.S.A.)
Professor BENJAMIN AKZIN (Chairman) Acting President, University of Haifa
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has a number of vacancies for
GRADUATE ASSISTANTSHIPS
for the academic year 1971/72
Candidates should be holders of first or second degrees and should be graduates in engineering or science.
Opportunities are available for further studies and research toward advanced degrees in various fields of nuclear science or nuclear engineering and technology, including technical and engineering applications of nuclear radiations.
Applications (accompanied by curriculum vitae and names of 3 references) should be addressed to the Office of the Department of Nuclear Science, Technion, Hadar, Haifa.

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